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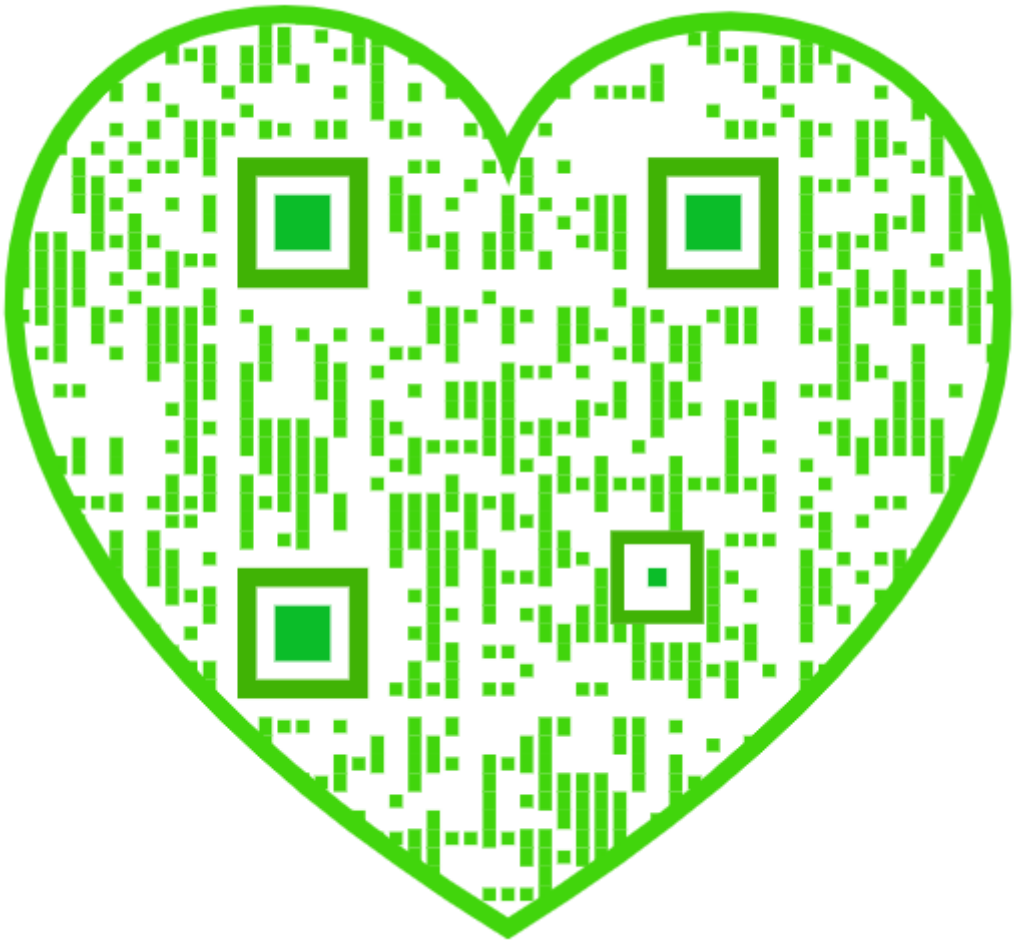

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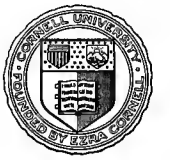

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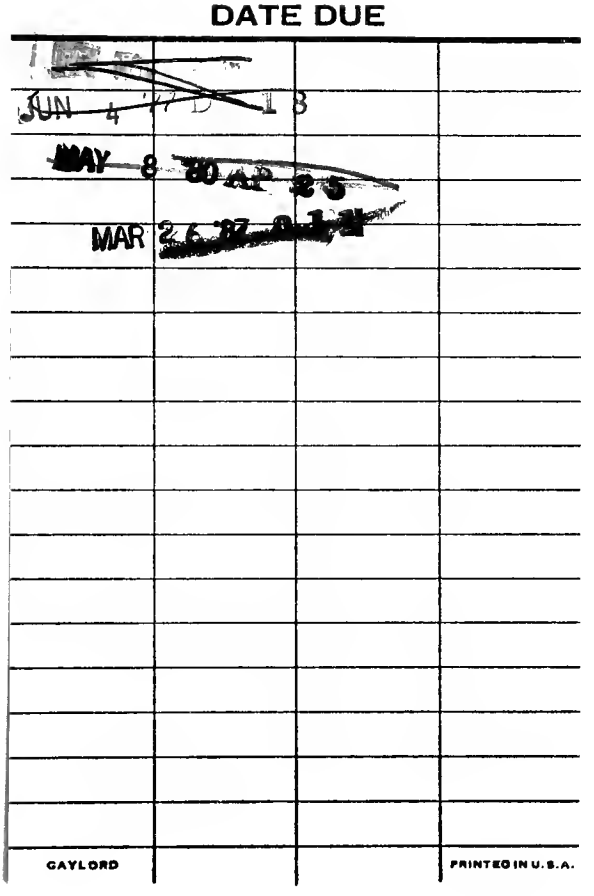

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THE HORSES

OF

ANTIQUITY, MIDDLE AGES, AND RENAISSANCE,

From the Earlieſt Monuments down to the XVIth Century.

BY

PH. CHARLES BERJEAU,

AUTHOR OF THE "VARIETIES OF DOGS."

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TO

CHARLES GEORGE PHILLIPS, ESQ.

This Book is Dedicated,

BY

THE AUTHOR.

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HORSES.

THE Horſe, like man, is indigenous to the high table-lands of Aſia. From his original name, פרש, *Paras*, are derived the names of nations known only as horſemen, ſuch as Perſians, Parthians, Parſis, and, perhaps, Pruſſians; and the onomatopœia "*Prsſh*" is uſed in every part of Europe ſtill occupied by the Slavonic race to ſtop the horſe in his movements. The flaming inſcription ſeen at Belſhazzar's feaſt announced to the doomed monarch the approach of his enemies, the Perſians, whoſe name Hebrew copyiſts miſtook for Phares, when it was פרשים, *Paraſim*. The Germanic name of the horſe, *Pferd*, *Perd*, *Paerd*, may eaſily be traced to the original *Paras*, and the Slavonic onomatopœia *Prsſh*. The Ethiopian *Fars*, the Arabian *Feres*, the Saxon *Hors*, have, as near as poſſible, the ſame etymology.

Through variations of habits, of climates, of temperature, the primary form of the horſe has been greatly modified, and a ſimilar change, imperceptible but ſure, is ſtill proceeding from the ſame cauſes. The Egyptian horſe of the Delta in ancient times is more like a Dutch horſe of our days than his Aſſyrian contemporary. The reaſon of this reſemblance is, that the Egyptian horſe of the Delta treading, like the Netherlandiſh horſe, on elaſtic ground, in rich paſtures, acquired a greater muſcular development, at the expenſe of the nervous ſyſtem, and became more fit to draw a heavy chariot with meaſured ſtep than to carry a horſeman, with the rapidity of an arrow, upon ſtony or uneven ground. Such is probably the reaſon why, in ancient pictures and monuments, an Egyptian warrior is never repreſented on horſeback, but always appears in a light war-chariot, drawn by ſeveral horſes. Of the Egyptian horſes of modern times, Bruce ſays "that the figure they would make in point of ſwiftneſs is very doubtful, their form being entirely different from that of the Arabian; but beautiful and ſymmetrical parts, great ſize and ſtrength, the moſt agile, nervous, and elaſtic movements, great endurance of fatigue, docility of temper, and, beyond any other animal, ſeeming attachment to man," render, perhaps, the Dongola, or Nubian horſe, in no way inferior to the Arabian. They have, according to Youatt, "a ſlender, yet finely ſet on neck, a noble creſt, the withers elevated, a beautiful action, and an admirable bearing." The kingdom of Dongola, or Modern Nubia, produces a

breed different from any other of either Africa or Aſia. They are uſually of a black colour, but there are ſome bright bays and ſorrels.

"The Egyptian horſe," ſays Burckhardt, "is ugly, coarſe in ſhape, and looking more like a cart-horſe than a racer. Thin legs and knees, and ſhort and thick necks, are common defects among them. The head is ſometimes fine, but I never ſaw good legs in an Egyptian horſe. They are not able to bear any great fatigue; but when well fed their action is occaſionally more brilliant than that of the Arabian. Their impetuoſity, however, renders them peculiarly deſirable for heavy cavalry, and it is upon this quality alone that their celebrity has ever been founded."

Of courſe this deſcription applies to the horſe of Lower Egypt, while that of Bruce refers to the Dongola, or Nubian horſe, which may be conſidered as repreſented by the ſculpture at the entrance of the ſmall temple of Beit-Oualley (Plate 1). The horſes repreſented in the freſco-painting from the tomb of a Scribe (Plate 2) are likewiſe Nubian horſes.

The Aſſyrian horſes, from a bas-relief of the north-weſt palace Nimroud (Plate 3), belong evidently to another variety. The ſhortneſs of their fore-legs, if not a fancy of the artiſt, would incline them to rear up; but we muſt ſuppoſe the Aſſyrian ſculptor was not here over particular about proportions in the animals which he repreſented.

This ſpecimen of the Aſſyrian way of harneſſing horſes ſhows, like the two preceding Egyptian ones, that theſe ancient people brought the ſurcingle cloſe to the fore-legs of the horſe, thus inconveniently interfering with the free movements of the fore-part of the animal. The plunging of the ſhaft was alſo conſiderably increaſed by this arrangement, and it muſt have rendered the aim of the warriors in the chariot very unſteady, and ſcarcely therefore very dangerous to the enemy.

The horſes on the monuments of Sardanapalus III. (Plates 4, 5) are remarkable for their trappings no leſs than for the elegance of bearing of the noble creatures which they repreſent. Others, taken from an ancient bas-relief in the Palace of Forty Pillars (Chekel Minar), Perſepolis (Plate 6), are of a much heavier ſhape, but well proportioned. "The two remaining perſons of the group," ſays Sir Robert Ker Porter in his Travels, "are in charge of a chariot, which is drawn by a pair of magnificent horſes. . . The horſes are without trappings, but the details of the bit, and the manner of reining them, are executed with the niceſt care. . . . The pole of the car is ſeen paſſing between the horſes, projecting from the centre of the carriage, which is in a cylindrical ſhape, elevated rather above the line of the animals' heads." In the bas-reliefs of Nakſhi-Rouſtan (Plate 7), "the part of the bridle of the left horſe which covers the animal's head," ſays the ſame traveller, "is thickly ſtudded with round, plain knobs, and large circular plates adorn the ſtraps round the cheſt and buttock. A muzzle paſſes from between the noſtrils to the

place where we attach a curb chain. . . . Two large, acorn-topped taſſels, ſuſpended by chains, hang from the back of the horſe. The tail is carefully arranged in a regular pointing form, and tied at the top with ribands."

In Plates 8 and 9 we come more to the Weſt, and to the 17th century B.C., according to the hiſtorical march of civilization. On the frieze of a tomb in the Necropolis of Lycia, one of the north-weſt provinces of Aſia Minor, inhabited by Greeks and an aboriginal race, called Solyni, or Thermiſæ, we find the ſpecimen, or rather a precurſor, of Greek art, in the form of a very tall and beautiful, but rather maſſive horſe, led by a groom, which is ſhown in Plate 8. In the following Plate two men are ſitting in a chariot, drawn by two horſes. The reins, which were formerly in the hands of the younger man, are wanting, for they were moſt probably in gold, or gilded bronze, which attracted the cupidity of barbarian devaſtators.

The ſplendid horſes of Phidias, from the frieze of the Parthenon (Plate 10), ſhow to what ſupreme excellence art had been brought five centuries before our era under the unclouded ſky of Greece. The horſes of Phidias are of the pure Arabian race, although, compared with the preſent type, their head is more ſquare and larger. When the horſeman is on foot his breaſt is at a level with the head of the horſe; when on horſeback, his feet are lower than its knee. Here the neck of the Greek horſe is ſtrong and muſcular; his ſhoulders are well ſet; the breaſt deep; the joints ſtrong, dry, and admirably perpendicular; the back is ſhort, and the tail carried with a peculiar elegance. The mane is generally cut bruſh-wiſe, while the tail is long, and floats freely in the breeze. The horſeman wants neither ſaddle nor ſtirrups; and under his directions the horſe is either racing or cantering in a gentle gallop. But no matter what motion the artiſt may have choſen to depict, his marble horſes are almoſt really living. Their admirable proportions and fine bearing, no doubt, cauſed them to find favour in the eyes, and mercy at the hands, of the Muſſulman devaſtators, whoſe fanaticiſm ſo ſadly mutilated the heads of the horſemen, more particularly perhaps becauſe the repreſentation of men is prohibited by the Alcoran. The bas-relief of Caſtor and Pollux (Plate 11) repreſents animals and horſemen in no way inferior to thoſe of the Parthenon. The two Greek muzzles for armed horſes (Plate 12) will particularly intereſt the antiquarian.

From Greek we paſs now to Etruſcan art, much inferior of courſe, and bearing an almoſt perfect analogy with Egyptian. The team of four horſes (Plate 13) to a very ſmall chariot, intended for one man, is more a fancy of the artiſt than a true repreſentation of contemporary life. The crown worn by the driver indicates, probably, that ſuch a four-in-hand was reſerved only to kings or chieftains of the Etruſcans. The build of the horſes is remarkable for its length and reſemblance to a modern Mecklenburgh coach-horſe. In Plate 14 we find a fine ſpecimen of horſe-racing, as practiſed four hundred

years before our era. The jockey, entirely naked, without ſaddle or ſtirrup, is urging his horſe with a three rigid-thonged whip. He ſeems to have left the bridle floating on the neck of the horſe, which he is patting with his left hand, as a compenſation for the ſeverer entreaties conveyed by the whip. In Plate 15 we have a curious example of the way in which Etruſcans harneſſed their horſes to a car. The movements of the animals are as little as poſſible impeded by trappings, the collar, conſiſting of a leather thong, tapering on the ſhoulder-blades, and broader on the breaſt, is the only means by which the horſe is connected with the pole. The bit has a very peculiar form, acting very likely on the interior corners of the mouth, by the preſſure of the four-pointed corners of a metallic plate, painted black. On the Greek painted vaſe of the third century B.C. (Plate 16), with a man ſtanding, and a horſe ridden by a child, all painted white on a black ground, reappears the ſhort form of the Arabian horſe. The young horſeman is entirely naked, and has in his right hand a double-thonged whip. The ſtature of the man ſtanding ſhows the ſhort proportion of the Greek horſe compared with the Etruſcan one.

We come now to the firſt ſpecimen known of Sarmatian or Coſſack horſes, repreſented on Trajan's Column (Plate 17). The extraordinary appearance of the mail-clad horſes and riders is explained by Pauſanias in his "Deſcriptio Græciæ," where, ſpeaking of a temple dedicated to Eſculapius, he ſays, "We ſee there, among other things, a Sarmatian cuiraſs, or coat of arms. Thoſe who ſee it ſay at once that barbarians are no leſs clever in the arts than the Greeks themſelves. Sarmatians have no iron, as no mines of this mineral are to be found in their country; and, as they have no trade with neighbouring nations, they can have none brought from abroad. Inſtead of iron, they have plates of bone at the end of their pikes. With cornet-tree wood they manufacture bows and arrows, whoſe points are made with bones, and throw chains upon their enemies, to ſtrike them down. The way in which they make their cuiraſſes is this: Each of theſe barbarians has a great quantity of horſes, for their land is not ſeparated into parts, ſo as to be ſubſervient to the uſe of private perſons, nor does it bear anything, except ruſtic wood, as the inhabitants are nothing more than nomades. Theſe horſes they not only uſe for the purpoſes of war, but they ſacrifice them to their country gods, and even uſe them for food. But, collecting the hoofs of theſe animals, and purifying and dividing them, they poliſh them ſo as to reſemble the ſcales of a dragon. He, indeed, who has not ſeen a dragon may compare this compoſition from hoofs to a pine-nut while yet green. This ſcale-like compoſition they perforate, and ſew it together with the nerves of horſes and oxen, and afterwards uſe them for coats of mail, which are not inferior to thoſe of the Greeks, either for elegance or ſtrength, as they will ſuſtain a blow given either remotely or near at hand."*

* "The Deſcription of Greece by Pauſanias" (tranſlated by T. Taylor). London, 1824. 8vo. Vol. i. pp. 54, 55.

Thus the extraordinary horſes and horſemen repreſented on Trajan's Column with what ſeems to be a coat of mail, are covered with ſcales made from horſe's hoofs. The mane and the truſſed tail of the horſe are even covered with this ſingular protection againſt the arrows of the enemy. It is not eaſy to underſtand how ſuch could keep on the legs of the horſe while galloping as they are repreſented; but very likely the artiſt did not ſee by himſelf the barbarian horſemen, and not a little exaggerated the dimenſions and the form of the horn cuiraſſes of men and horſes.

Another barbarian horſeman (Plate 18) appears on Trajan's Column riding at full gallop on a horſe provided with a fringed cloth (the horſeman's cloak, perhaps), inſtead of a ſaddle, and without ſtirrups. The bridle is wanting, as in the Greek monuments, but becauſe the bronze which formed it has been removed. The coſtume of the horſeman is very curious, and moſt likely that of a Gaul fighting againſt the Romans. A looſe garment, with the ſleeves tucked up above the elbow, covers the upper part of the body of the rider, and falls a little below the waiſt; a pair of narrow breeches reaches to conceal only the upper part of the calf, the lower part of which is bare; the ſandals are faſtened to the ankle with leather ſtraps. Some rudiment of ſaddle muſt be concealed under the looſe ſchabraque, unleſs the two ſtraps which are round the breaſt of the horſe, and paſs under the tail, are intended to faſten the ſchabraque itſelf. The few Gallic coins which have come down to us often repreſent horſes, but ſo badly deſigned that it is difficult to get from them any idea of the true conformation of the Gallic horſe. Some of them, nevertheleſs, ſhow fine ſpecimens of the majeſtic Armorican horſes, of which the Roman artiſt has given here but a poor idea.

The Roman horſe in all his majeſty is exhibited (Plate 19) in the ſtatue of Marcus Aurelius, the work of an artiſt of the ſecond century. The model which he preſents has been more than once copied by Italian and French ſculptors of modern times.

The Byzantine horſe appears on the column of Theodoſius (Plate 20), built in the fifth century. The horſe and rider preſent a fine ſpecimen of art before its degradation during the middle ages. But the head is ſo peculiarly ſmall that it ſeems out of proportion with the reſt of the body. Such a horſe, if true to nature, muſt have been very docile, and more fit to be a lady's palfrey than a warrior's charger. It is not very eaſy to underſtand how the bit remained in the mouth of the horſe, as there are no faſtenings of the bridle round the head.

From the repreſentation of this noble creature we come ſuddenly down to the awful caricatures of Norman art, as conveyed to us by the rough deſigns of the Bayeux tapeſtry, executed in the ninth century, ſuch drawings can neither be commended as models of elegance, nor as truthful repreſentations of the horſes and horſemen of William the Conqueror. But we are unwilling to let ſlip the opportunity of drawing the attention of the

antiquarian on ſo curious a monument, illuſtrative as it is at leaſt of ſome peculiarities of coſtume worthy to be remembered. The ſcales with which the horſemen ſeem to be covered are not made of horn taken from the horſes' hoofs, as uſed by the Sarmatians, but ſimply intended as repreſentations of the meſhes of an ordinary coat of mail. The ſpurs (Plate 21) with a ſingle arrow-headed point are remarkable, and their uſe muſt have been very painful to the horſe. In Plate 22 we have the ſame horſes, but with ſhort legs, long bodies, and of immenſe ſize, if we compare them with the diminutive, bearded groom who leads them by the leaſh. The Spaniſh horſe and warriors (Plate 23), from a MS. of the eleventh century, are not better drawn, but, curiouſly enough, their coſtume is very much the ſame as that of the Norman warriors of the Bayeux tapeſtry. The helmet and the arrow-headed ſpurs are very like, but the ſaddle is more Oriental, and the hanging taſſels ſhow the particular requiſites of a more meridional country. The horſe, the dapple grey of whoſe ſkin is indicated by ſuch quaint hieroglyphics, belongs evidently to the Arabian breed.

The vanquiſhed Parthians are ſhown (Plate 24), as painted on the *verrière* of the Abbey of St. Denis, the burial-place of the French kings, and drawn by a French artiſt in the twelfth century. On the left-hand ſide of the drawing is a curious figure of a diſmounted horſeman, making, it would ſeem, a geſture familiar to ſtreet urchins. The mane of a Parthian horſe is cut bruſhwiſe, as the Greek horſes of the Parthenon.

In Plate 25 we have, from a ſtained glaſs window in the Cathedral of Chartres, executed during the twelfth century, the repreſentation of a Knight Templar in full armour, holding in his hand a ſtandard bearing a croſs. The ſpur of the horſeman is tapering in a ſingle point; his helmet, of a ſingle piece, conceals entirely the face, but a croſs cut in the ſteel allows him at once to breathe and to ſee his way. The compoſition is ſpirited, and evidently the work of a clever artiſt.

The hunters in Plate 25 are taken from a MS. of the "Livre du Roi Modus," preſerved in the National Library in Paris. The two horſemen (No. 2) are boar-hunters, and the lady and gentleman (No. 3) are hawking. Imitations of both drawings, but by an inferior artiſt, are to be found in another MS., from which Mr. Elzear Blaze reproduced "Le Livre du Roy Modus, et de la Royne Racio," Paris, 1839, gr. in-8vo, as the earlieſt French book on hunting. Grace de la Vingne, who wrote his "Roumant des deduiz," at Heldeford, in England, in 1359, is poſterior to the "Roy Modus." Gaſton Phœbus wrote his book only in 1387; and, again, Hardoin de Fontaine Guerin his in 1394. Therefore theſe illuſtrations of hunting are among the earlieſt known from the Middle Ages. The horſeman (No. 1 of the ſame plate) with the ſtandard of the Cruſaders, and the looſe garment ſprinkled with croſſes over his coat of mail, is Thibaut VI., Earl of Blois.

A French MS. of the Apocalypſe, written in the 13th century (Plate 26), ſupplies us with a very fine drawing of a horſe and horſeman, the latter receiving a crown from

heaven. The breaſt thong of the horſe is ornamented with precious ſtones; the bridle is partly formed by a metallic chain. The horſeman has a bow and arrow in his left hand, and to his ſaddle is faſtened a richly-ornamented quiver.

The drawing from an Engliſh MS. of the ſame century (Plate 27) is by no means ſo good as the preceding one; but it is, nevertheleſs, a curious illuſtration of coſtume. The horſes are covered, as in a tournament. The deep ſaddles, with backs like an arm-chair, would ſeem very inconvenient to a modern horſeman. The knight whoſe horſe bears a Saint Andrew's croſs on his cloth has ſent his lance through the ſhield and body of his adverſary, whoſe horſe-cloth is covered with Loraine croſſes. Both are rather ſparingly clad for ſo ſerious an encounter, and bear their ſhields ſuſpended from the neck.

The horſemen in Plate 28 are taken from the Italian freſco-paintings of the Campo Santo di Piſa. They form part of the "Triumph of Death," painted by Andrea Orgagna, and are to be ſeen in the more picturesque than artiſtic attitude of ſtopping their noſes, which appear rather diſagreeably affected by the ſmell from three corpſes in various ſtages of decompoſition.

The horſeman with the hawk on his fiſt appears to be the portrait, by Orgagna, of the celebrated Caſtruccio, Signor di Lucca, as may be aſcertained from the compariſon with the coins and medals of this petty ſovereign. In order to impreſs more ſtrongly on the noblemen of his time the vanity of human greatneſs, Andrea ſhows in this compoſition a party of lords who, while hunting, happen to croſs a valley, where they find the dead bodies of three kings. Above this compoſition an old anchorite, who could not be introduced here, and whom tradition affirms to have been Saint Macarius, ſhows the corpſes to the hunters.

The repreſentation, Plate 29, ſhows a powerful horſe, ridden by a no leſs powerful horſeman. They alſo are taken from an Italian freſco-painting of the 14th century in the Campo Santo di Piſa. The neck and the breaſt of the animal are rather out of proportion with the reſt of the body, although ſuch horſes can be found to this day in Poland. The coſtume of the rider is the moſt marvellous *paſticcio* of antique Roman dreſs and mediæval accoutrement which can poſſibly be imagined. The bit of the horſe is alſo quite peculiar, and ſeems well adapted to check, by the lever it affords, the too powerful action of the neck. This curious horſeman is one of the followers of Pilatus, and the artiſt repreſents him as one of the cortége of Chriſt, bearing His croſs towards Golgotha.

The two drawings (Plate 30) are taken from illuſtrations of the French romance (No. 1) of Lancelot du lac, and No. 2 of the romance of Triſtan, both of the 14th century. The coſtume of the hunter (No. 1), blowing his horn, is very ſingular, appearing to conſiſt only of a looſe ſhirt, open on the ſides, after the Grecian cuſtom; but he wears under it a pair

of tight hoſe. His helmet is no leſs ſingular, evidently not intended for warlike purpoſes, but well adapted to guard againſt the ardour of the ſun during a hunting day. The ſaddle is almoſt modern in form. The two knights fighting (No. 2) have the common Norman ſaddle, in which the horſeman is ſeated, as in an arm-chair. This ſaddle is brought up very high on the ſhoulders of the horſe, and almoſt impedes the free movement of the neck. A poor, wandering knight, mounted in ſuch a ſaddle, on a horſe addicted to plunging, muſt have been almoſt ſure to tumble over his horſe's head at the leaſt whimſical freak of the animal.

In Plate 31 are various illuſtrations of the celebrated romance of Arthur of Little Britain, a MS. written in the 14th century. In the tournament the Duke of Brittany is to be recogniſed by the ermine of his ſhield and horſe-cloth. The battle in the middle drawing ſhows horſemen with ſhields, upon which are painted monſtrous figures, according to the practice of the Chineſe of our own time. The ſaddles of the horſes in the four drawings of this plate are quite of the modern Engliſh form.

The beautiful drawing (Plate 32) borrowed from the *Horæ* of Ann of Brittany, MS. of the 15th century, repreſents St. Martin, a ſoldier of the Emperor Conſtancius, fifteen years old, dividing his cloak with a poor man, whom he met naked at the gate of Amiens on a cold morning of a moſt ſevere winter. The French National Library in Paris is in poſſeſſion of the ſplendid prayer-book from which this drawing is taken. Moſt of the illuminations of this MS. are repreſentations of country life and agricultural labours. All the margins of the book are decorated with repreſentations of plants and inſects, drawn from life and admirably illuminated. More than three hundred various plants are there delineated, and form the moſt complete herbal which we poſſeſs from the early period of the 15th century.

In Plate 33 we have a repreſentation of the Duke of Brittany and the Duke of Bourbon fighting in the tournament of King René of Anjou. The Duke of Bourbon is diſtinguiſhed by the *fleur-de-lis*, forming the creſt of his helmet, and which are ſpread all over his dreſs, and the bridle and cover of his horſe. The horſe of the Duke of Brittany wears two horns on his head, in imitation of the creſt of the Duke's helmet. The dreſs of the latter horſeman, the bridle and cover of his horſe, are ſprinkled with ermine, the diſtinctive mark of the coat-of-arms of the ſovereigns of Brittany.

The cart-horſe (Plate 34, No. 1) is borrowed from a French MS. of the 15th century. It would not be difficult in our days to find, in ſeveral parts of France, the ſame horſe, with the very ſame harneſs. The gentlefolks meeting on horſeback (No. 3 of the ſame plate) more particularly bear the mediæval ſtamp of their own time. The pyramidal head-dreſs of the lady, minus the veil, may ſtill be ſeen in Normandy—worn, however, by wet nurſes, and no more by ladies having a right to bear on their horſe-cloth a

fleur-de-lis, quartered by two leopards. The hat of the polite gentleman, who pays his reſpects to the lady, reſembles very much the never-bruſhed beaver of a French country ſchoolmaſter. The horſes ſeem to be as polite as their maſters, and in the very act of greeting each other by the ſame movement of the head and one of the fore-legs.

Around the ſeal of Charles the Bold are to be read the following words, which could not find their place in Plate 34, No. 2 :—"Caroli . Dei . gracia . Burgundie . Lotharingie . Brabancie . Linburgie . et Lucemburgie . ducis . Flandrie . Arteſie . Burgundie . Palatini . Hollandie . Zelandie . et Namurcie . Comitis . Sacri . imperi . marchionis . dni . Friſie . de Salinis . et de . Machlinie."

The two horſes copied from early Italian maſters (Plate 35) in the Print-room of the Britiſh Muſeum are not very creditable to the country which, at a later period, produced in ſuch aſtounding number the moſt eminent artiſts of the world. The fore-legs of the galloping horſe are evidently too ſhort; but the other horſe and diſmounted horſeman ſhow nevertheleſs a good deal of feeling for the pictureſque.

The horſe and attendant repreſented (Plate 36) are taken from an illuminated roll ſtill preſerved in the College of Arms, and known by the name of the Tournament Roll. This tournament was exhibited at Weſtminſter, February 12th, 1510–11, in honour of Queen Catharine, and on the occaſion of the birth of the king's firſt ſon, who died but a few months afterwards. A coloured copy of this horſe and attendant will be found, Plate 74, vol. ii. of Shaw.*

From Italy and England, if we paſs to Germany, the contraſt is very ſtriking between the ſtyle of horſes repreſented in the preceding plates, and that of the heavy chargers drawn by German artiſts. In Plate 37, for inſtance, Lucas Cranach has portrayed the Margraf Albert, in full armour, with a plume of feathers, like a ſhrubbery on, and flowing behind, his helmet; while he holds, leaning on the pommel of his ſaddle, a lance of ſuch tremendous ſize that it is no marvel if the horſe appears ſtumbling rather than cantering under its weight. Engliſh brewer horſes can only give an adequate idea of the clumſy ſteed here granted by Cranach to his patron.

The horſe (Plate 38) by the ſame artiſt, and with the early date 1508, is much more elegant, and ſuggeſts at once the idea of a very ſtrong, but ſwift and ſpirited animal.

Three years before the latter date Albert Dürer engraved the white horſe reproduced in Plate 39. This engraving is what iconographiſts call the ſmall horſe looking towards the left; the knight behind is thought to be Perſeus preparing to go and releaſe Andromeda. The early date of the engraving ſhows that Dürer took his model from the brewers' horſes of Nuremberg, his native place, for we very much doubt that he ſhould have given ſuch a heavy nag to a mythological character after his return from Italy in 1507.

* "Dreſſes and Decorations of the Middle Ages." London : W. Pickering, 1848.

The horſe (Plate 40), from the ſame eminent artiſt, is not much better drawn than that of Lucas Cranach (Plate 37), although Dürer's horſe is at leaſt galloping, while that of the former artiſt is virtually ſtumbling on his fore-legs.

The white horſe (Plate 41), on the contrary, is an excellent ſpecimen of the war-horſe, as it was required in Albert Dürer's time. It is carefully drawn and well proportioned. The ears are ſo ſhort that they muſt have been cut, as it was the cuſtom then in Germany.

From Albert Dürer, the moſt eminent German artiſt of his age, we naturally come down to his colleague, Burgkmair, who delineated ſo many horſes in his engravings. The late Mr. W. A. Chatto, in the "Treatiſe on Wood Engraving," London, 1839, 8vo. plate 355, ſays of Burgkmair:—"His horſes are generally ſtrong and heavy; and the men on their backs of a ſtout and muſcular form. The action of the horſes ſeems natural, and the indications of the joints, and the drawing of the hoofs, which are moſtly low and broad, evidently ſhow that the artiſt had paid ſome attention to the ſtructure of the animal."

Very heavy, indeed, muſt have been the horſes in Plate 42—one led by a Hungarian magnate, the other by a Trabant. On the leather apron of the firſt horſe the artiſt has engraved his monogram, H. B. The heads of the two horſes are protected by a ſteel viſor, and they are crowned with a garland of leaves, for they form part of the feſtive cortége of the Emperor Maximilian.

In Plate 43 the horſes are lighter and of a more homely character. The rider in the upper part of the plate has been thrown from his horſe; and, as one of his feet is ſtill entangled in the ſtirrup, the poor horſeman is in a very critical poſition, for he is moſt likely to be dragged along by the frightened horſe. The horſe and cart below ſeem almoſt to belong to our own time; the ſpokes of the wheels alone, if not a fancy of the artiſt, preſent an object not to be eaſily met now-a-days in Germany.

The clarionet-player (Plate 44), crowned like his horſe with a garland, is mounted on a common palfrey, as behoves a pacific warrior. The caſe of his inſtrument is faſtened to the bow of the ſaddle.

The St. George (Plate 45), engraved in chiaro-obſcuro, is one of the moſt beautiful engravings of Burgkmair. The horſe, beſides a ſteel viſor, has his neck protected by a coat-of-mail. The leather covering is fringed around, and highly ornamented with arabeſques. On the left ſide of the croup is painted, or embroidered, the image of a pelican. From the helmet of the horſeman, the head, and even the tail of the horſe, a cloud of feathers is waving in the breeze. In Plate 46 we ſee how the leather apron of the horſe is faſtened to the bow of the ſaddle by a ſtrap and buckle. The two horſemen (Plate 47) are borrowed from the Tewrdannck, fol. 25, of the edition of 1519. Hans Schaueflein, pupil of Albert Dürer, who engraved moſt of the plates in this book, repreſents here Tewrdannck, the perſonification of the Emperor Maximilian, and his faithful eſquire,

Ernhold, ſallying forth on horſeback in ſearch of adventures, rather uniform in character, but no leſs wonderful and flattering to the phyſical ſtrength of the wandering knight. The three horſemen at full gallop (Plate 48) are the work of the ſame artiſt. The horſe in advance has his tail cut ſhort—a feature rarely met in ſuch early pictures. All of theſe horſes are truly typical of the German breed. In Plate 49, taken alſo from Schaueflein, we have repreſentations of ladies on horſeback—one ſitting by herſelf; the other behind her huſband, whoſe waiſt ſhe embraces to maintain her poſition. The two ladies are not ſitting aſtride, but in the ladylike faſhion univerſal in Europe among well-bred people.

The knight (Plate 50) with a wild-boar's head on the point of his ſpear, and followed by a tame lion, is the famous Guy, Earl of Warwick. That engraving is taken from the hiſtory of the Engliſh Don Quixote, written by Samuel Rowlands, and printed by Edward Allde in 1607, 4to. The ſame engraving is to be found, on a very ſcarce ballad of the time, preſerved at the Britiſh Muſeum, in the Roxburgh collection of ſpecimens of popular ſongs and broadſides. The engraver, in transferring the drawing to the block, did not take care to reverſe his transfer, and the reſult is that the famous knight carries his ſword on the right ſide, as in former times executioners were bound to do, leſt they ſhould be miſtaken for honeſt warriors.

A Ruſſian on horſeback, by Hans Weigel, is reproduced in Plate 51, from "Habitvs præcipuorum populorum," Nuremberg, 1577, in-fol. Plate clxxi. The horſeman is apparently dreſſed in a padded overcoat, which affords protection both againſt the cold and the arrows of an enemy. The bow is kept in a caſe hanging from the girdle by a ſtrap; the arrows in a quiver on the right-hand ſide.

In Plate 52, from the ſame work (Plate clxv.), H. Weigel repreſented a Hungarian nobleman riding a horſe of the ſame breed as the preceding one. The bow-caſe is hanging by a ſtrap on the right ſide of the horſeman, while the quiver is faſtened between his ſhoulders by another ſtrap. The curb and ſpurs are of an almoſt modern form.

A German ſaddle and ſtirrups of the latter half of the 16th century (Plate 52), are copied from the "Kunſtwerke und Geräthſchaften des Mittelalters und Renaiſſance," by C. Becker and J. von Hefner. Francfort, 1852. 4to. vol. i. p. 52. The ſtirrups preſent a fine ſpecimen of workmanſhip, while the front and raiſed back of the ſaddle are covered with exquiſite bas-reliefs of antique cavalry fighting, in emboſſed iron.

Lucas Van Leyden has ſome beautiful ſpecimens of horſes, and among them the noble ſteed (Plate 54) engraved in 1516. The ſpurs of the horſeman are not only tapering in a ſingle point, but their ſhaft is in form of a ſaw, and their uſe muſt have been moſt cruel for the animal.

The horſes of Joſt Amman (Plate 55) are leſs heavy than thoſe of Burgkmair or Albert Dürer, but they evidently belong to the German breed. Their leather horſecloth

and trappings very much reſemble thoſe of Burgkmair horſes.

Jan Van der Straat, or J. Stradanus, in his "Equile Joannis Auſtriaci," in-fol. ſ. l. et a., but printed at Antwerp by Ph. Galle, and engraved by H. Wiercx, has drawn ſome ſplendid ſpecimens of horſes, from which the two Roman horſes (Plate 56) were taken. Their ears are cut ſhort, after the antique faſhion; the mane is flowing in all its luxuriance; the tail of the left horſe is truſſed up, but the other preſents an abundance of curling hair. The joints alone are heavy, and not well ſhaped. The right-hand horſe is ſtyled "equus matronalis," and, of courſe, is intended for a lady's horſe.

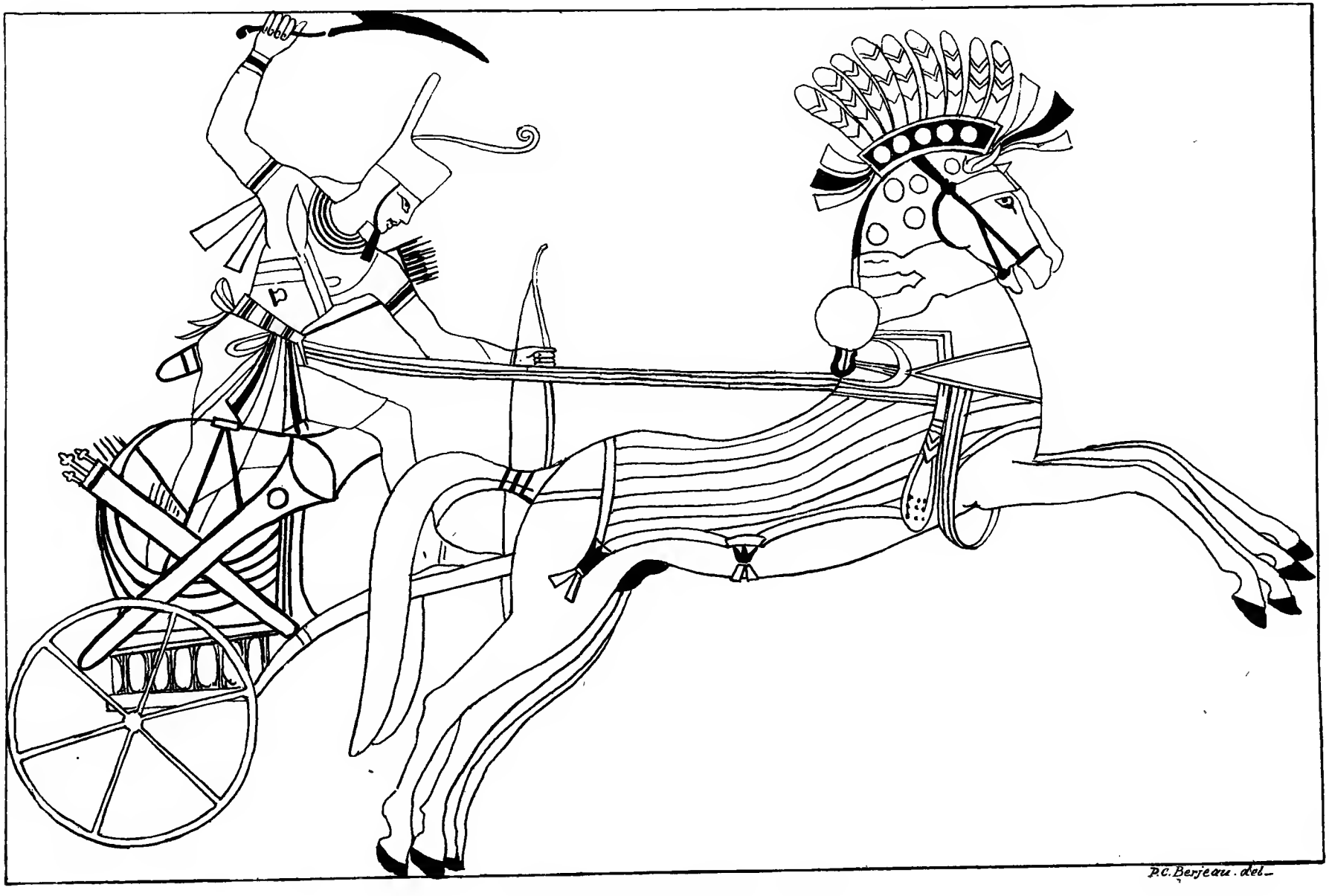
The equeſtrian portrait of Francis I., painted by Janet in the ſixteenth century, was ſome years ago in the poſſeſſion of Mr. Henry Farrer, the eminent collector of works of art in Bond Street. We have reproduced it (Plate 57) after the capital engraving which is to be found in Shaw's "Dreſſes and Decorations of the Middle Ages," vol. i. plate 83.

The three heads of horſes (Plate 58) are drawn after Leonardo da Vinci.

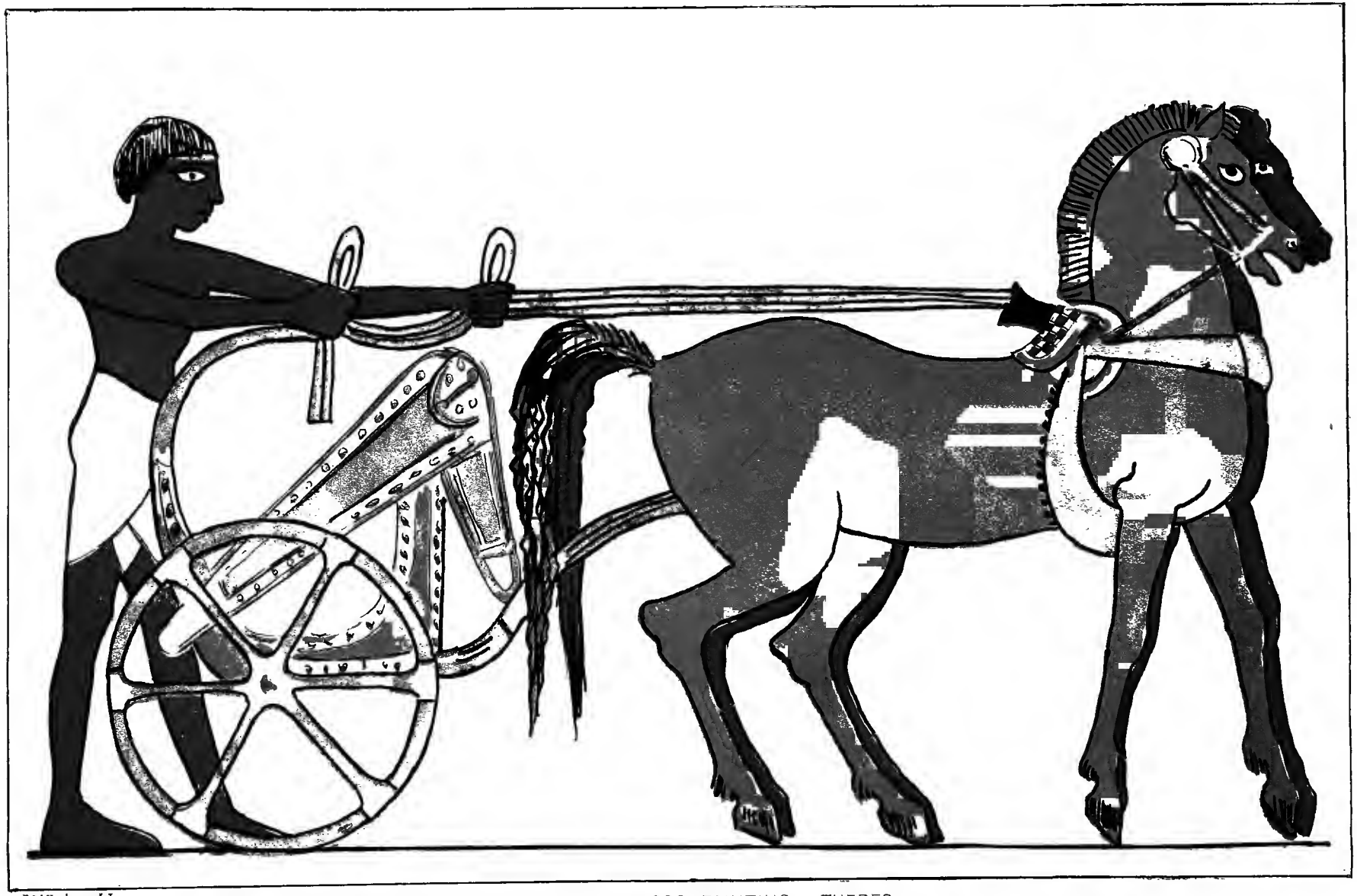
From Italian art we come back (Plate 59) to another fine ſpecimen of Van der Straat's horſes. The noble animal here delineated evidently was at once of great ſtrength and wonderful ſwiftneſs. It is engraved in the "Equile Joannis Auſtriaci," plate 9, and is given as a Theſſalian horſe.

The quaint horſes of Martin Zeiſſinger, engraved in 1501, could not be paſſed over in a book like the preſent. They will be found in Plate 60, where three horſes are repreſented in three different attitudes,—one ſtanding, the other at full gallop, and the third backing under the hand of his rider.

This collection of ſixty drawings could not be intended as the illuſtration to a complete hiſtory of the horſe, but by the varieties of ſpecimens borrowed from the beſt ſources we hope it will be found acceptable to the artiſt and antiquarian, as well as to the naturaliſt and ſportſman.



EGYPTIAN _ BEIT_OUALLEY, NUBIA.



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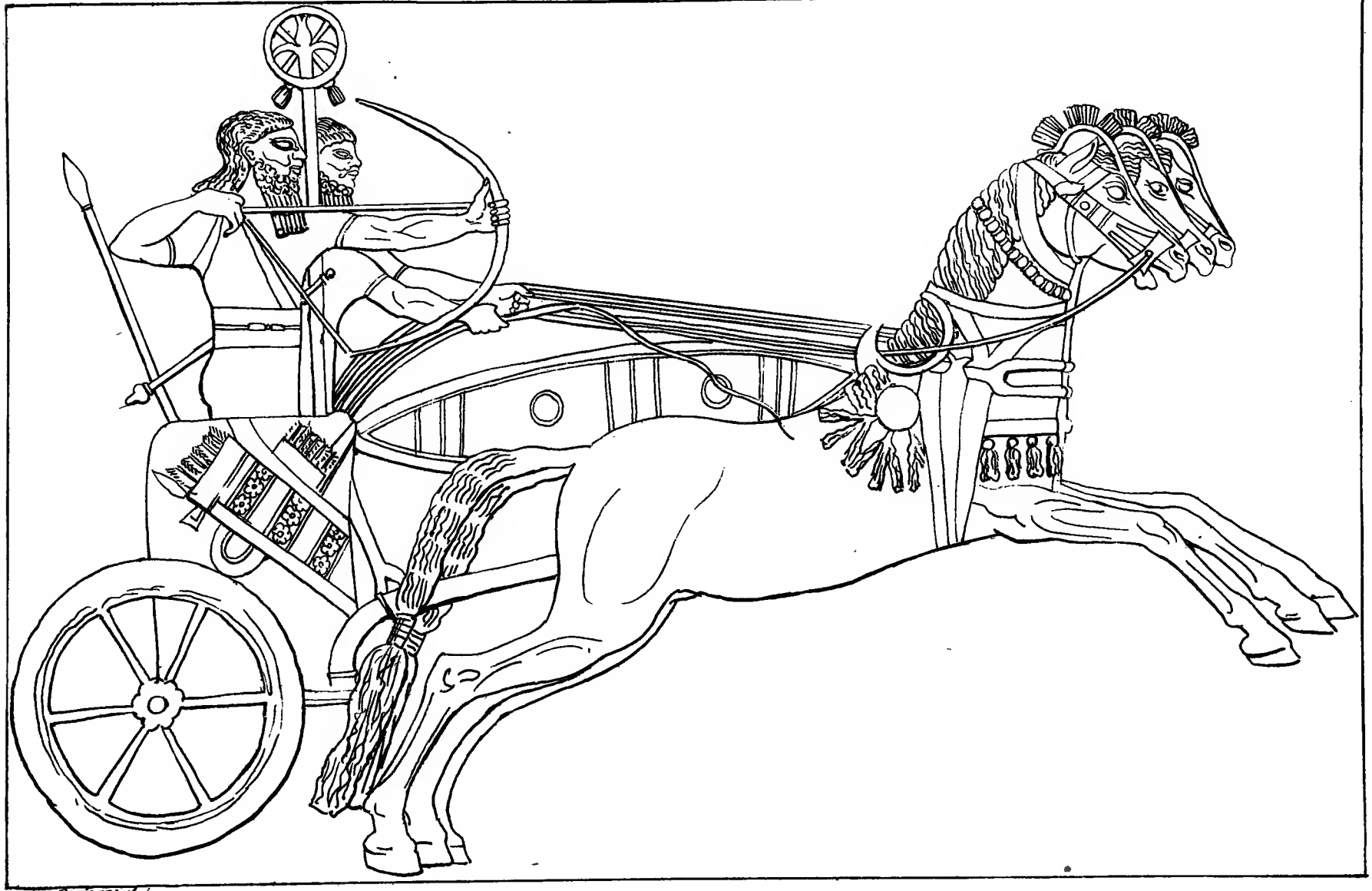
EGYPTIAN _ FRESCO PAINTING, THEBES.



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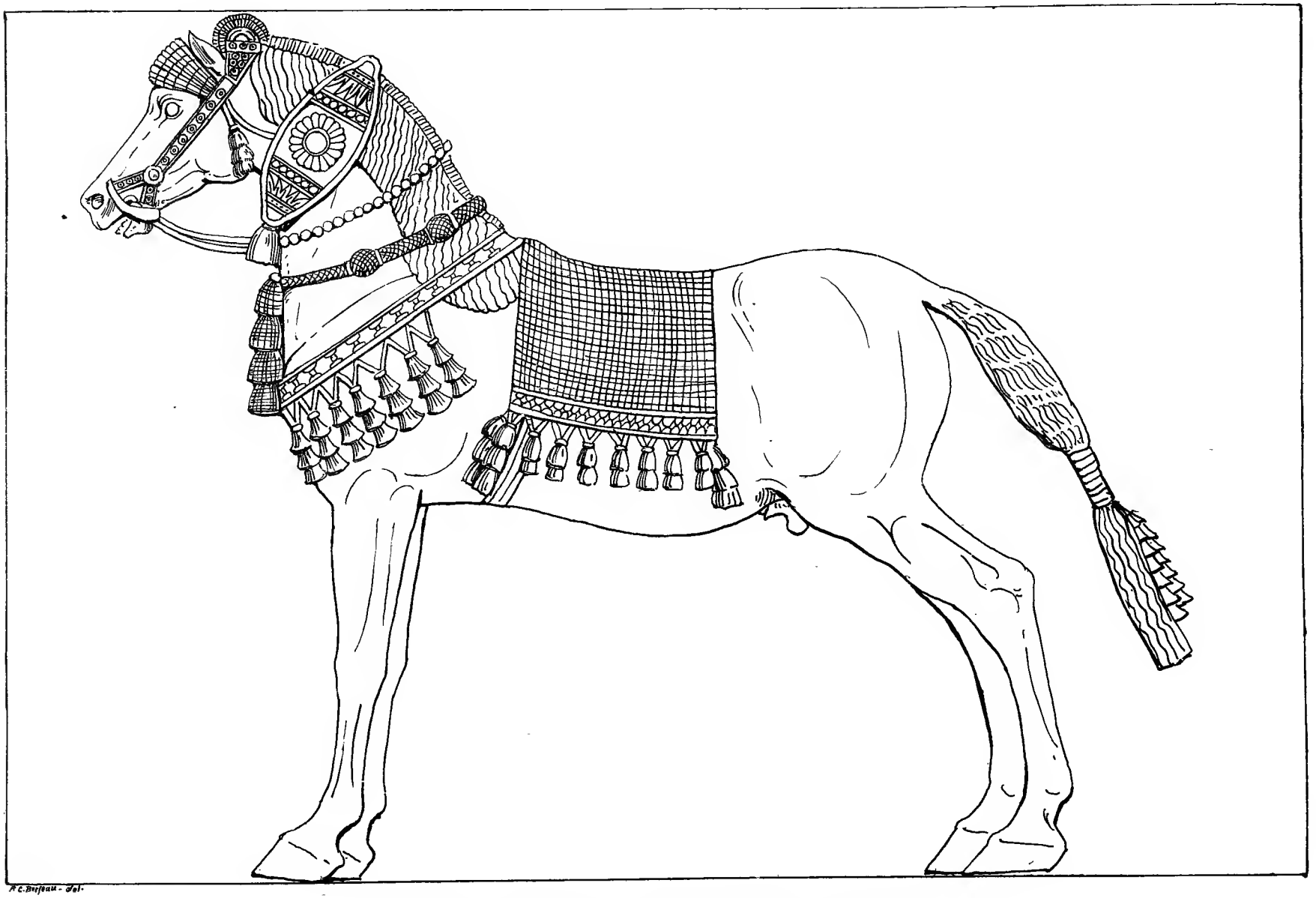
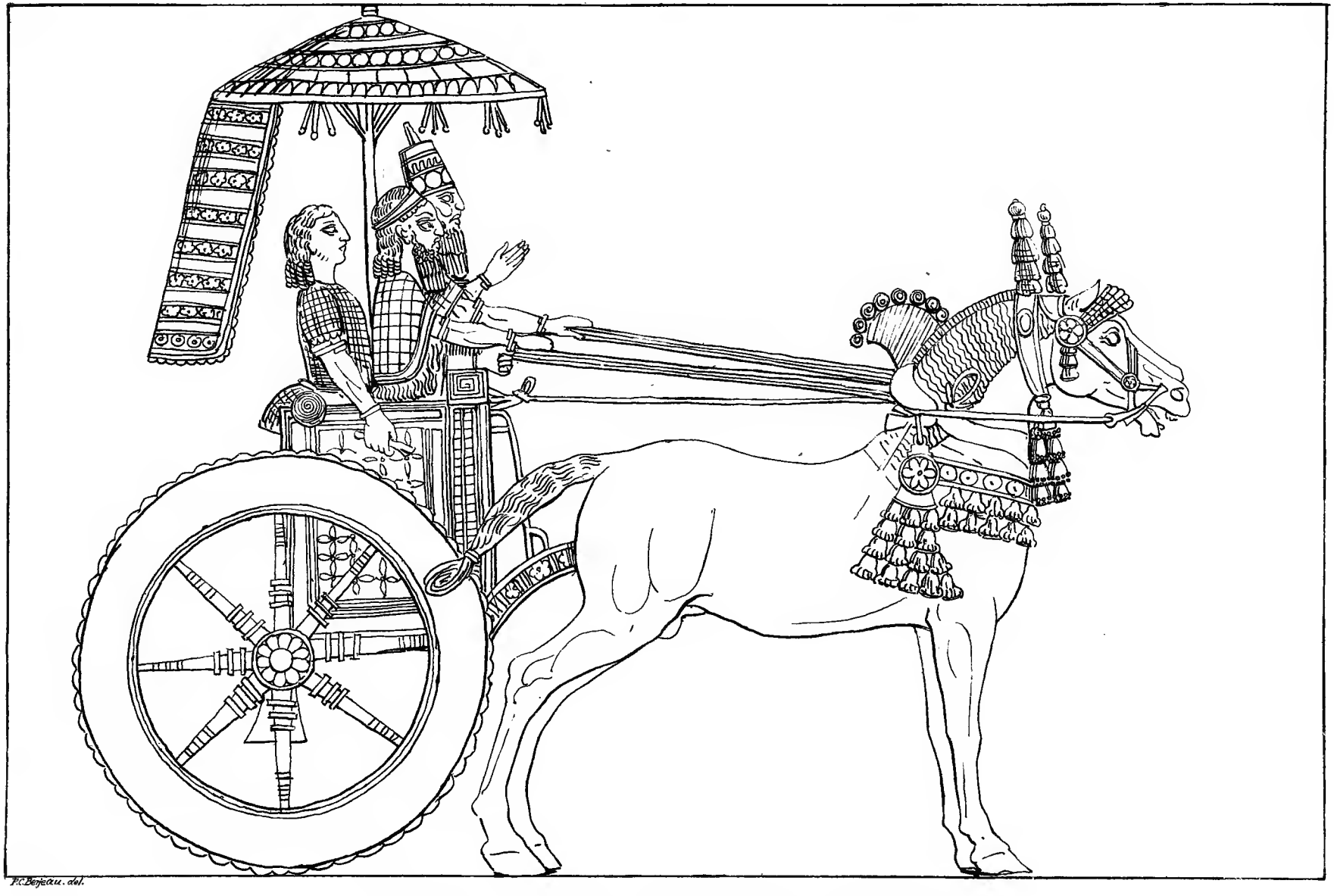
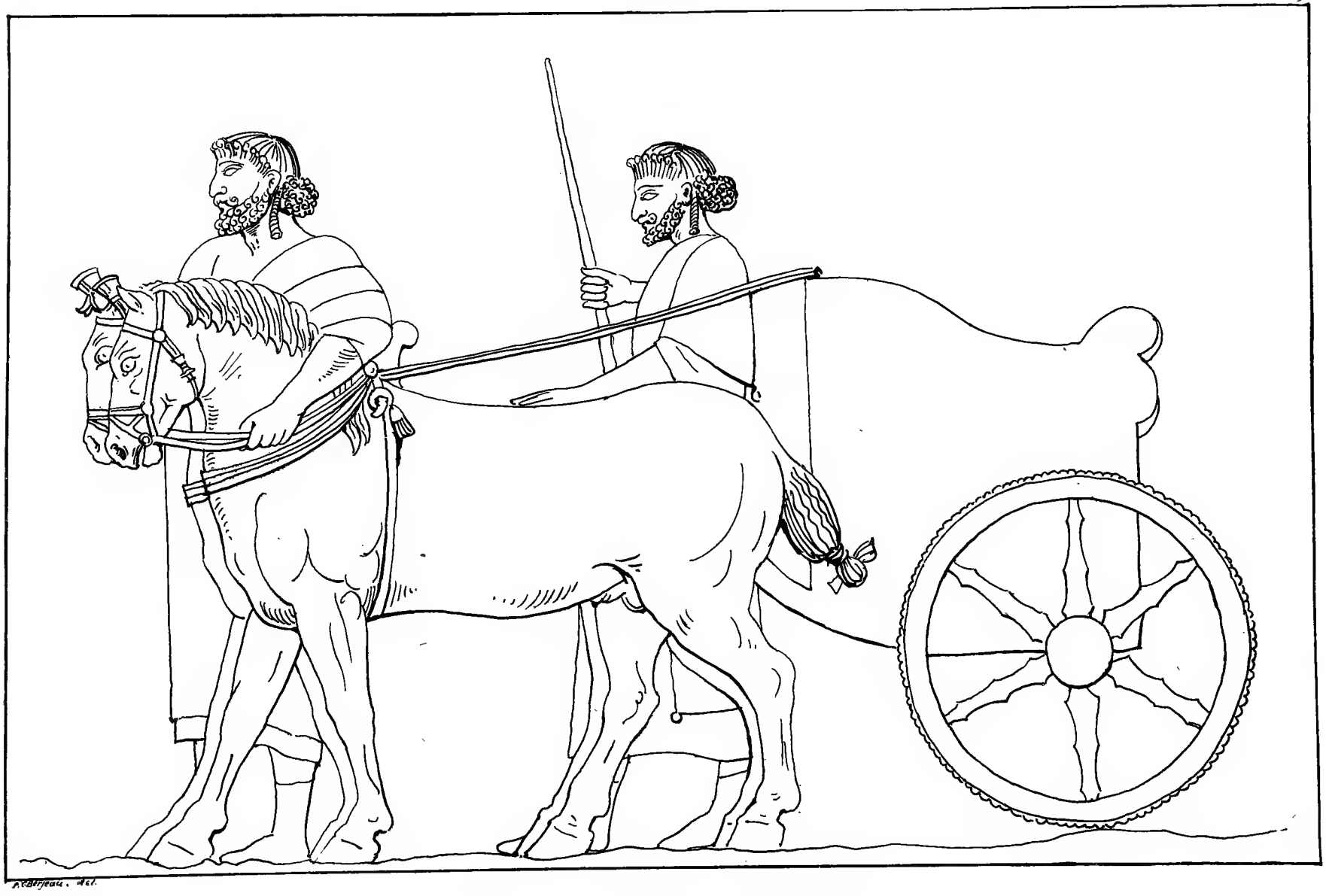
ASSYRIAN_ BAS RELIEF_ NIMROUD. VIII CENTURY, B. C.



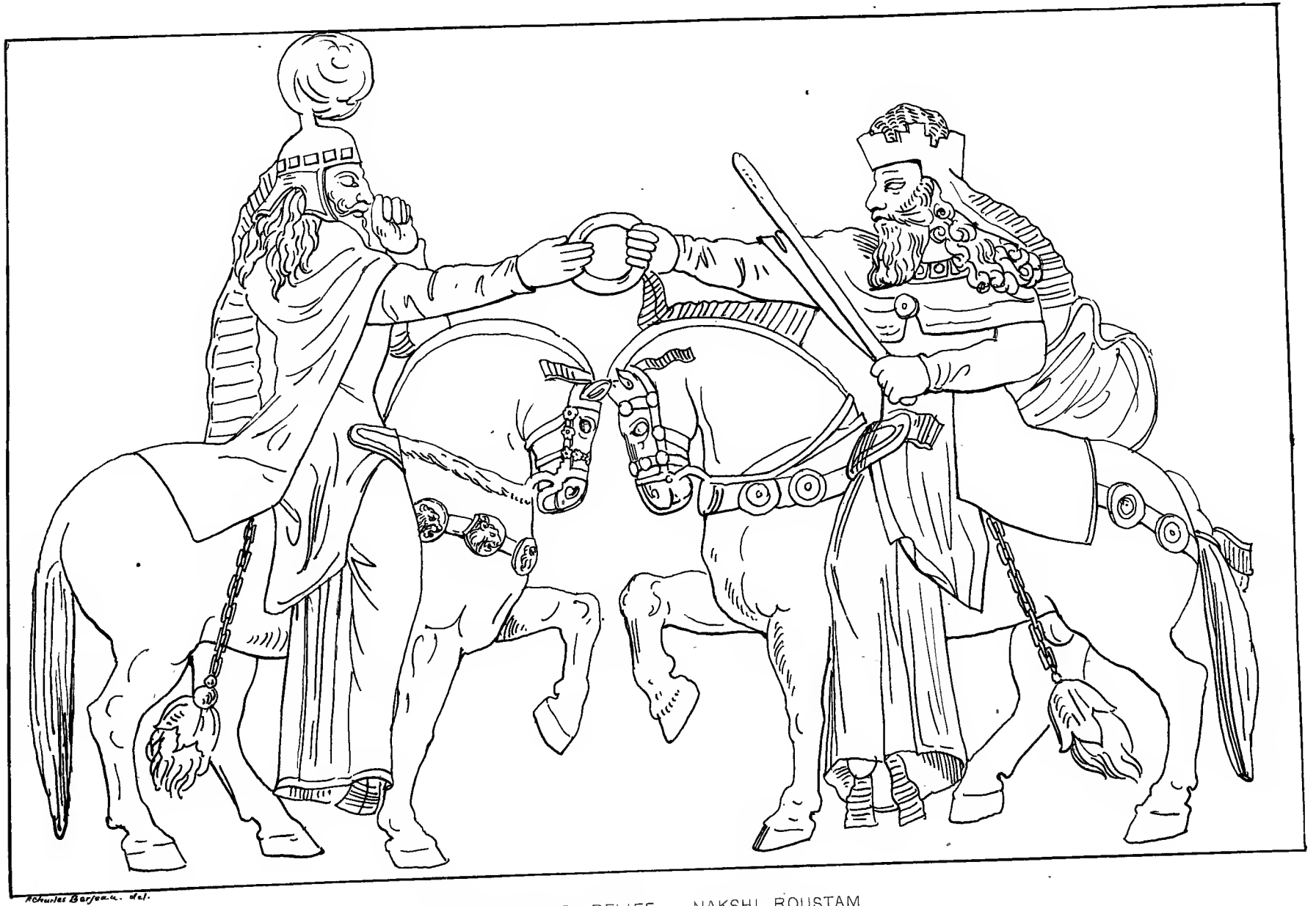
ASSYRIAN — BAS RELIEF, ASHURBANIPAL. VII CENTURY, B. C.



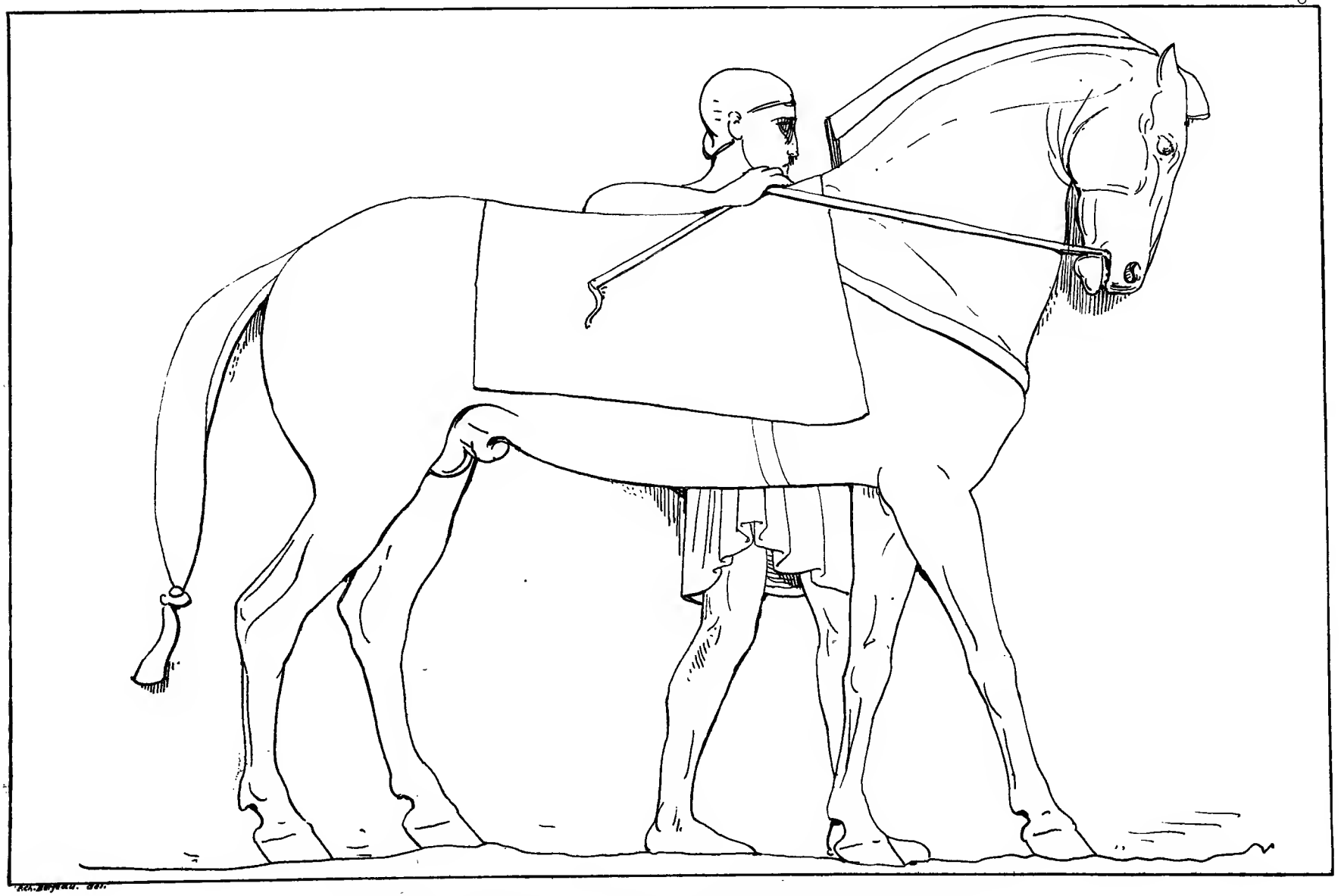
ASSYRIAN — BAS RELIEF, ASHURBANIPAL. VII CENTURY, B. C.



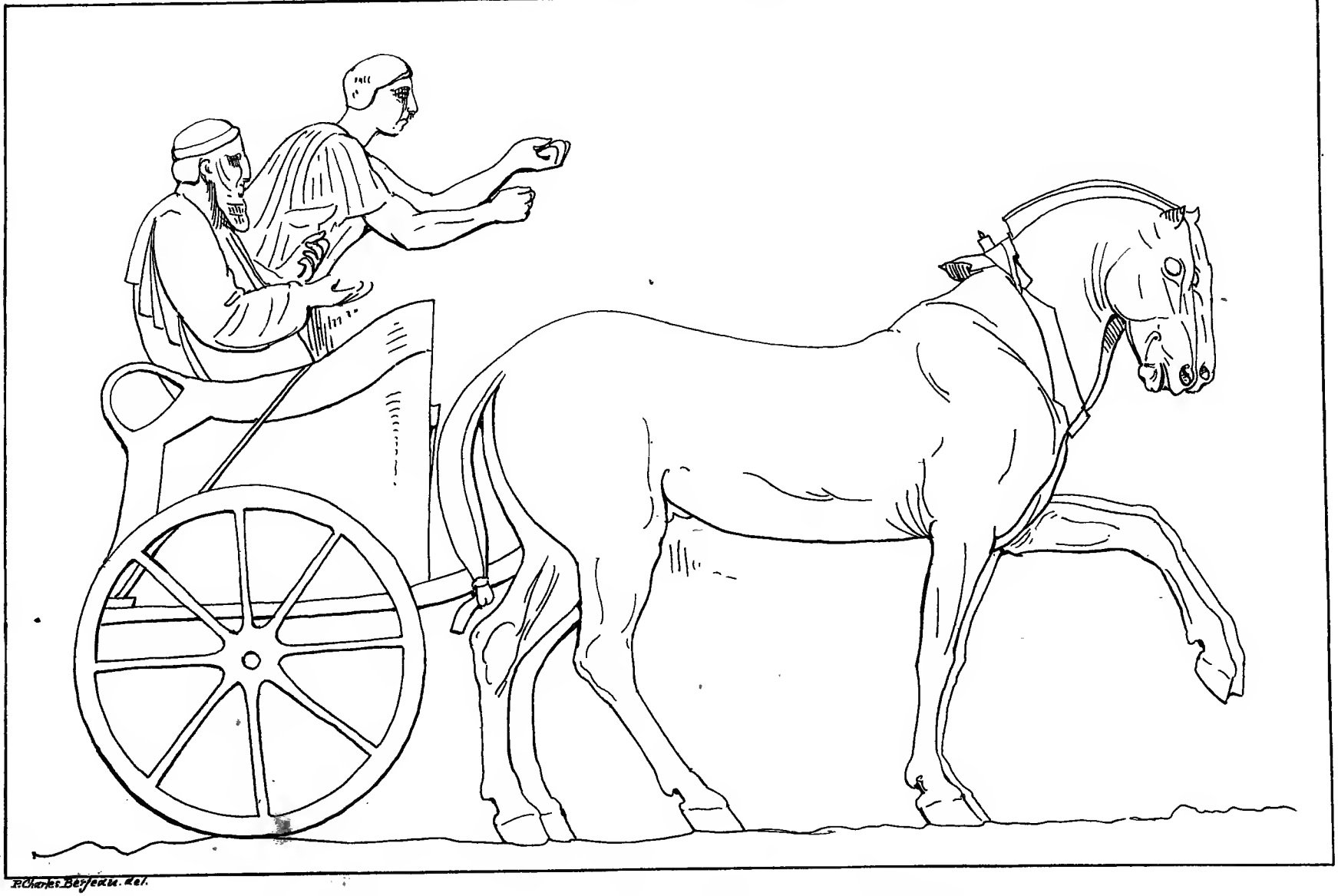
PERSIAN — BAS-RELIEF. PERSEPOLIS.



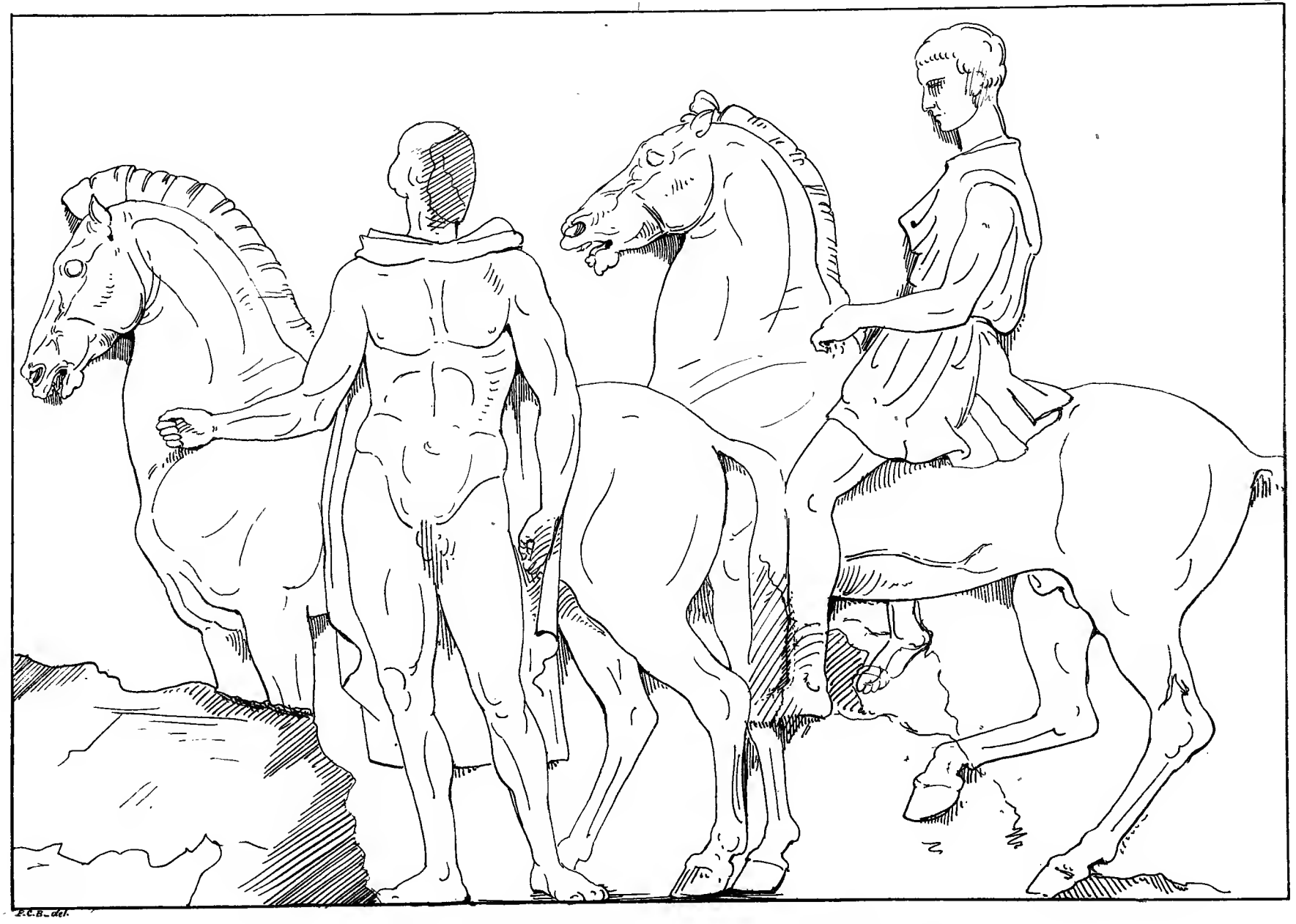
PERSIAN — BAS-RELIEF NAKSHI ROUSTAM



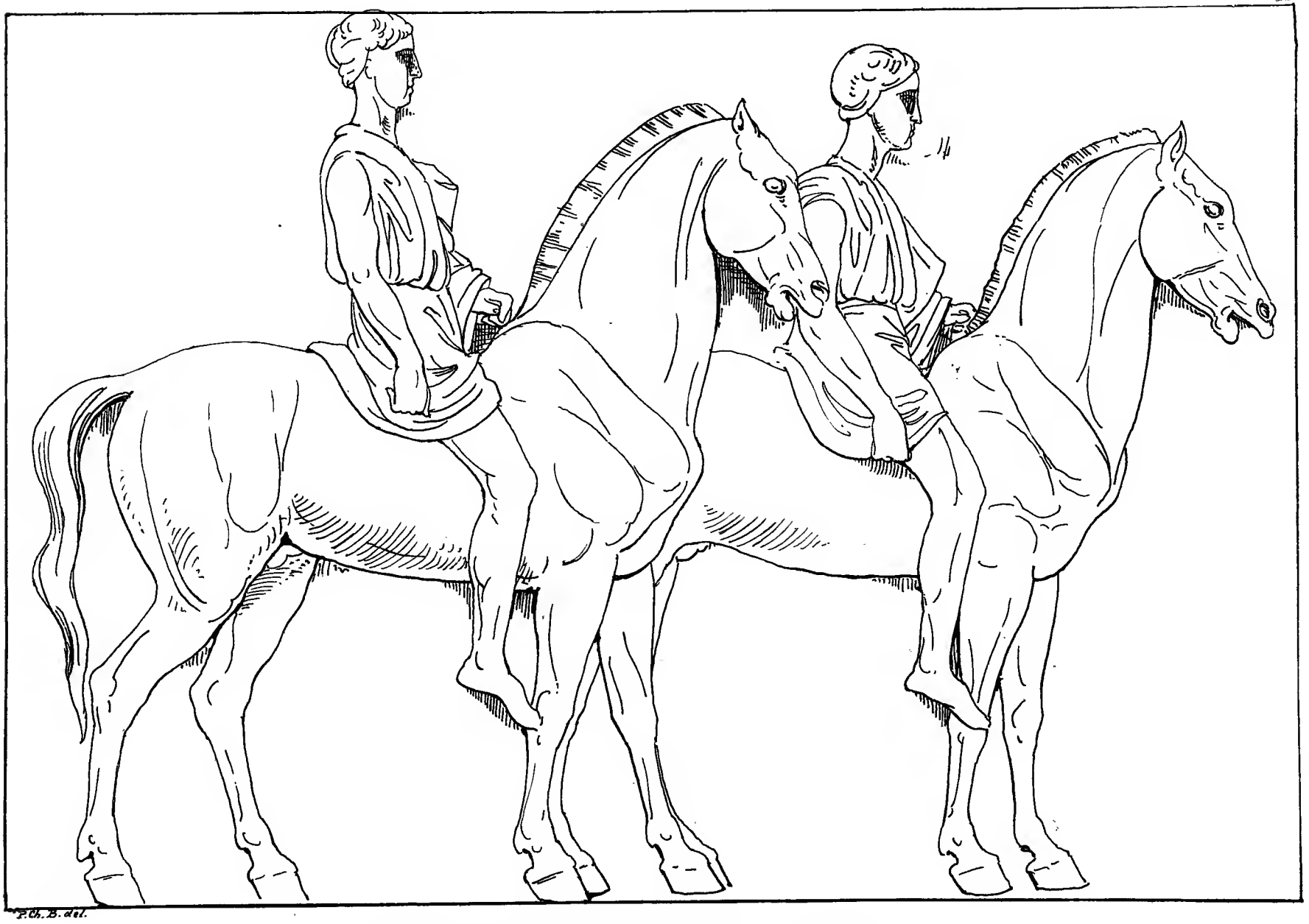
LYCIAN _ FRIEZE OF A TOMB, ACROPOLIS. VI CENTURY, B. C.



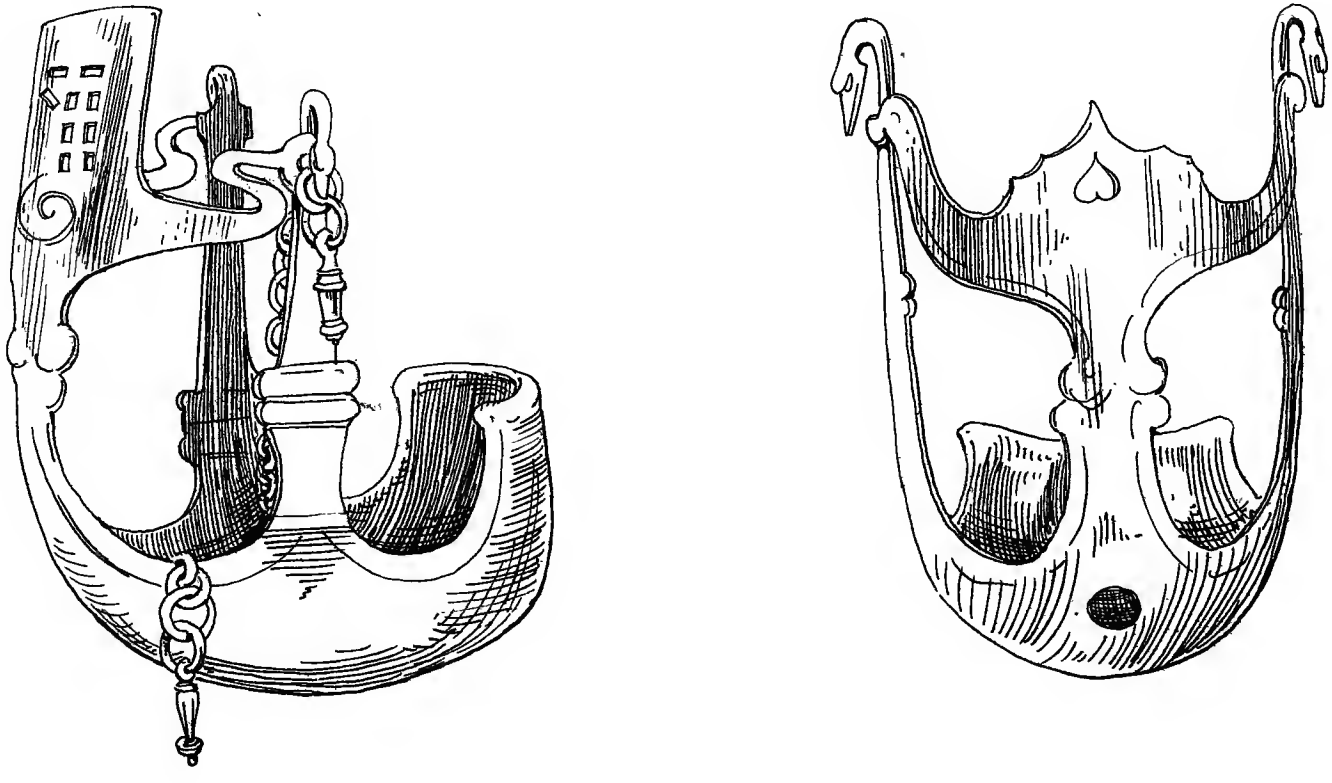
LYCIAN_ FRIEZE OF A TOMB, ACROPOLIS. VI CENTURY, B. C.



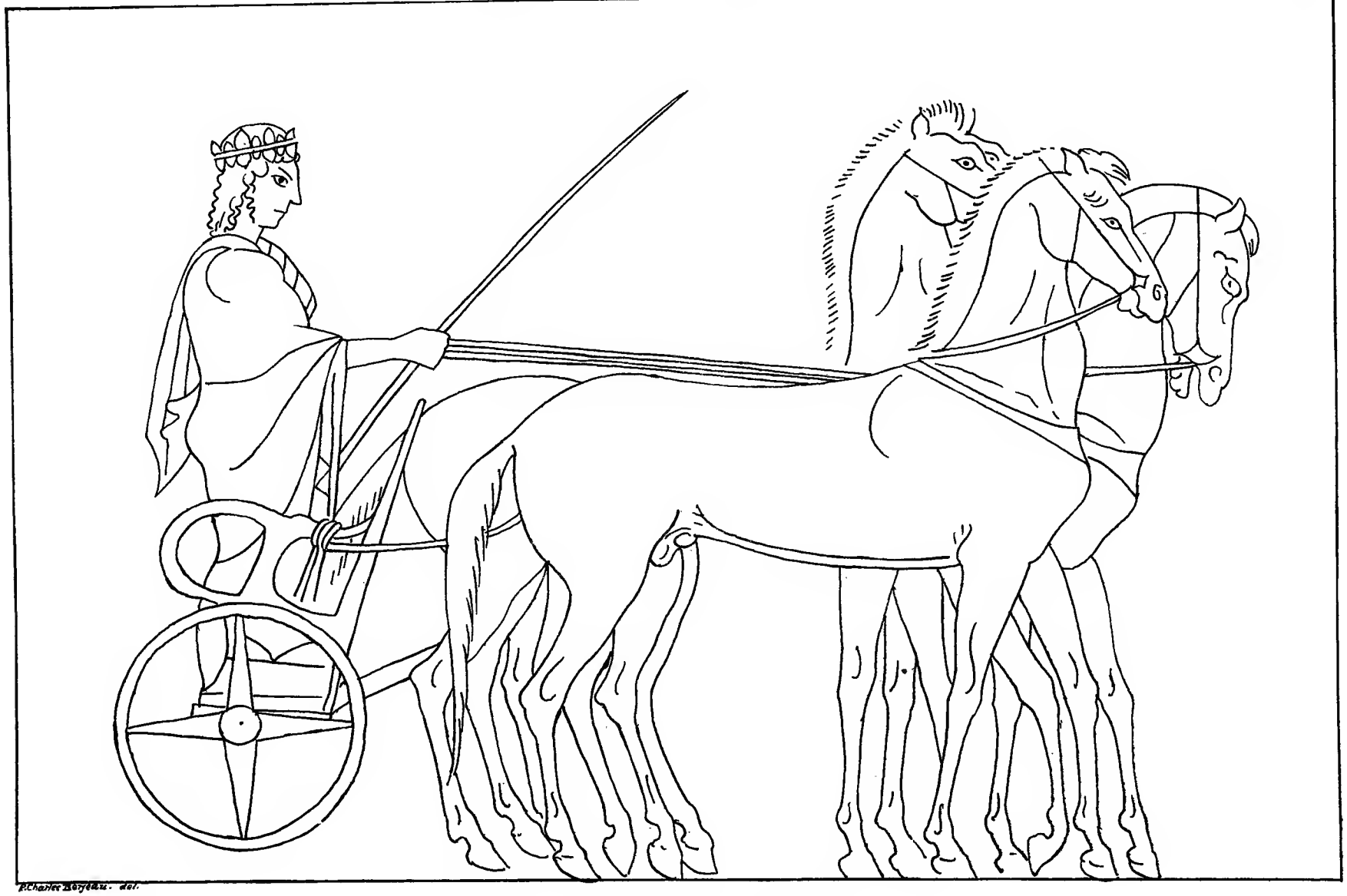
GREEK — FRIEZE OF THE PARTHENON, V CENTURY, B. C.



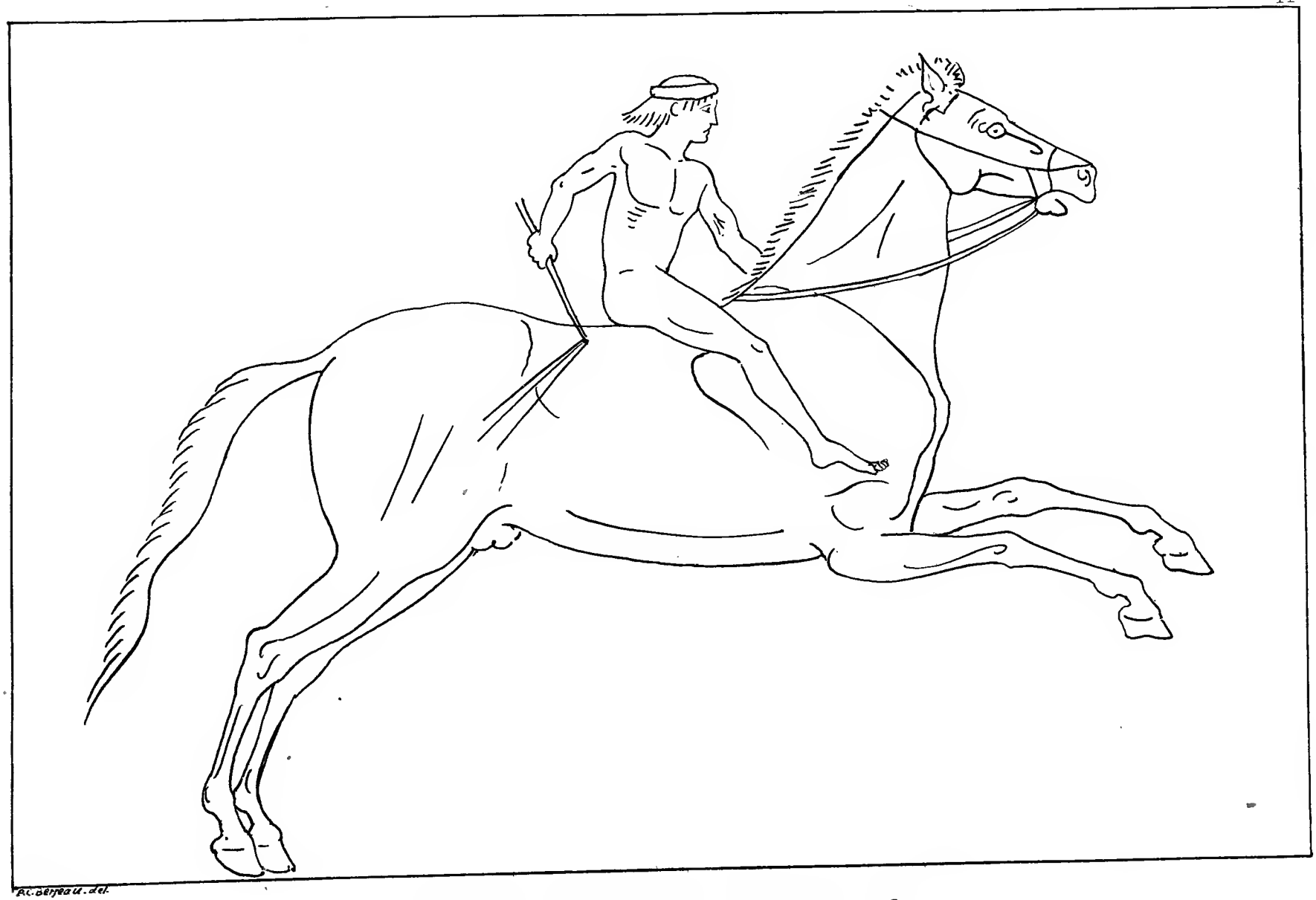
GREEK _ BAS RELIEF BRITISH MUSEUM V CENTURY, B. C.



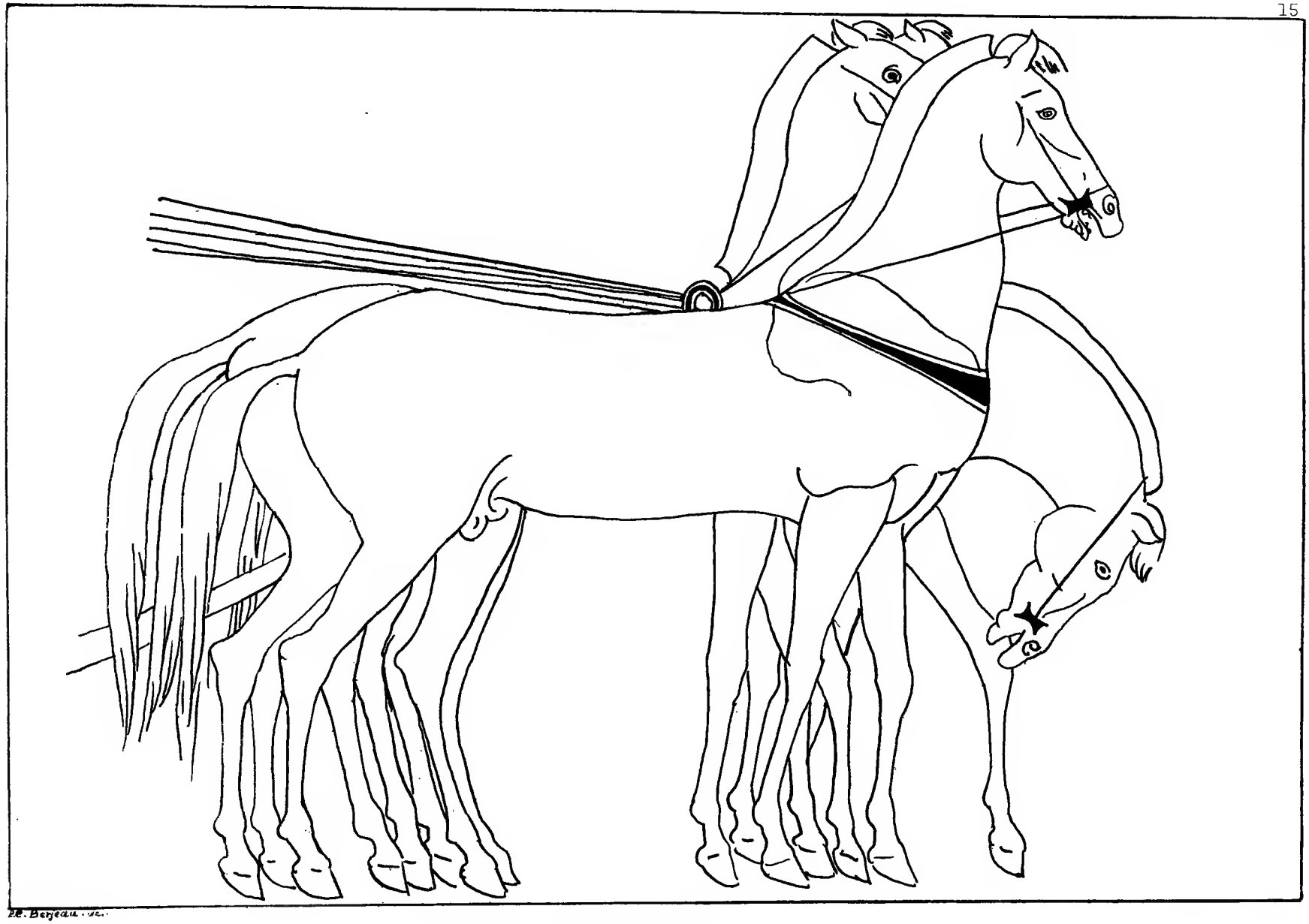
GREEK _ MUZZLES FOR ARMED HORSES, V CENTURY, B. C.



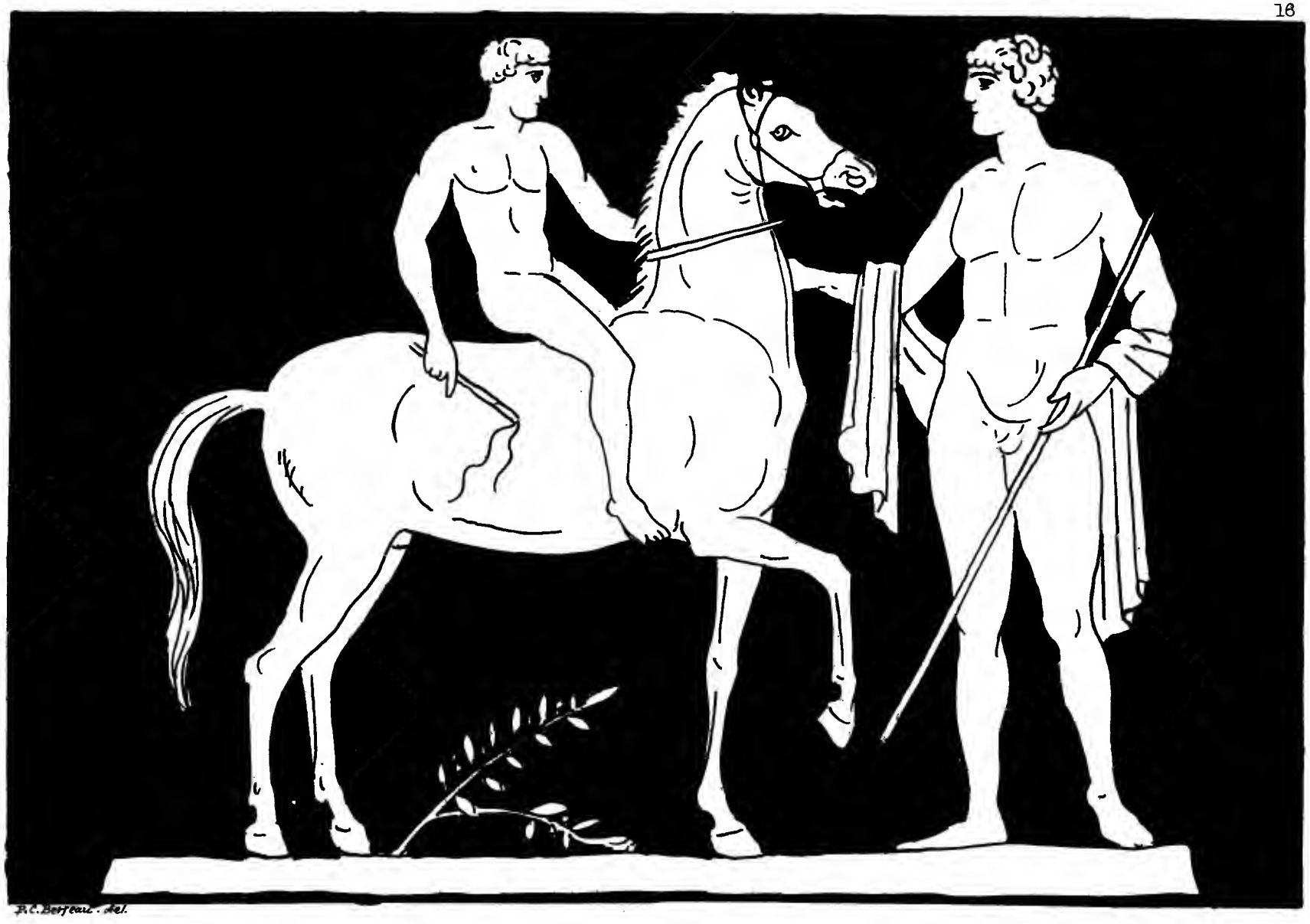
ETRUSCAN _ PAINTED VASE IV CENTURY, B. C.



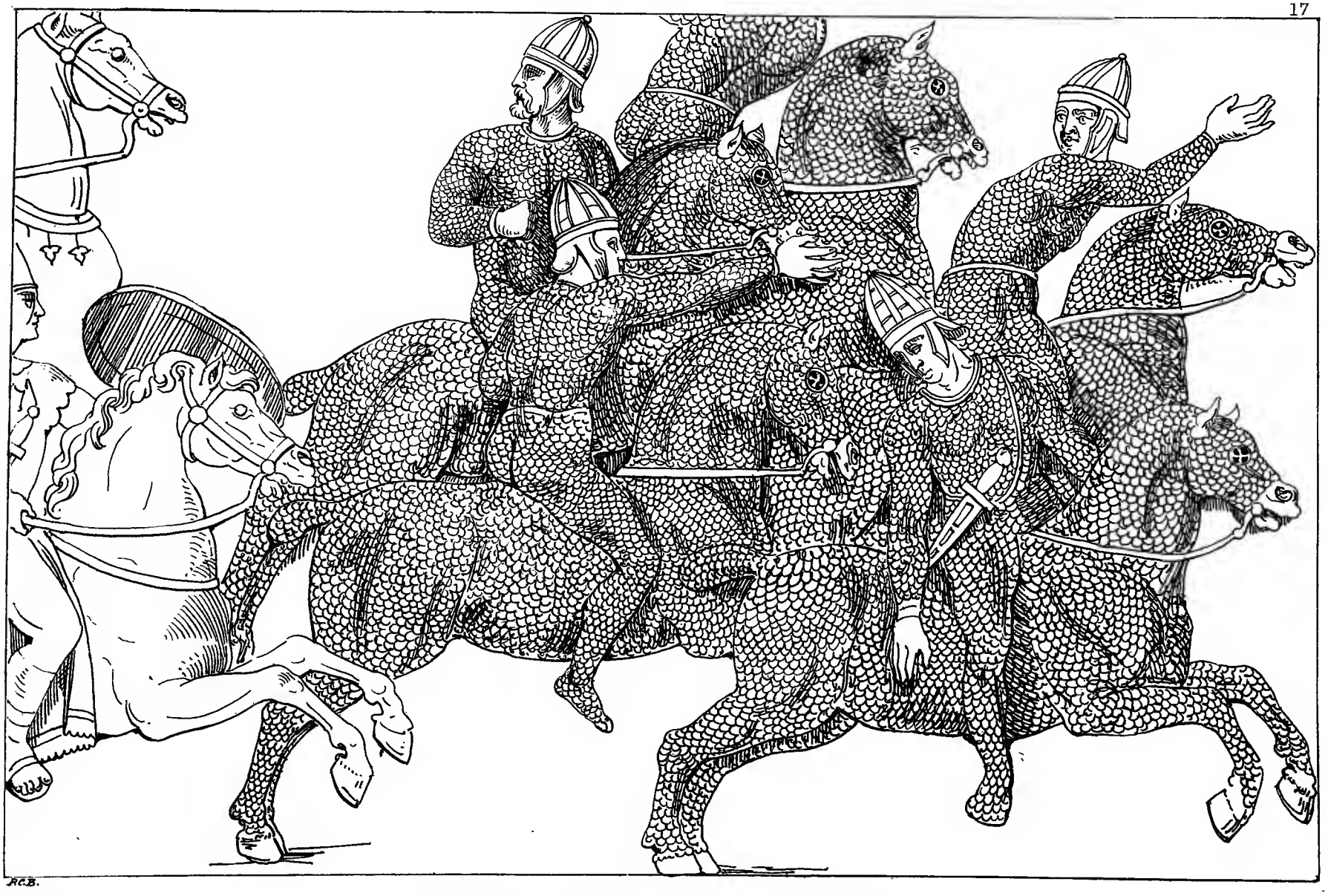
ETRUSCAN — PAINTED VASE, IV CENTURY, B. C.



ETRUSCAN _ PAINTED VASE, IV CENTURY, B. C.



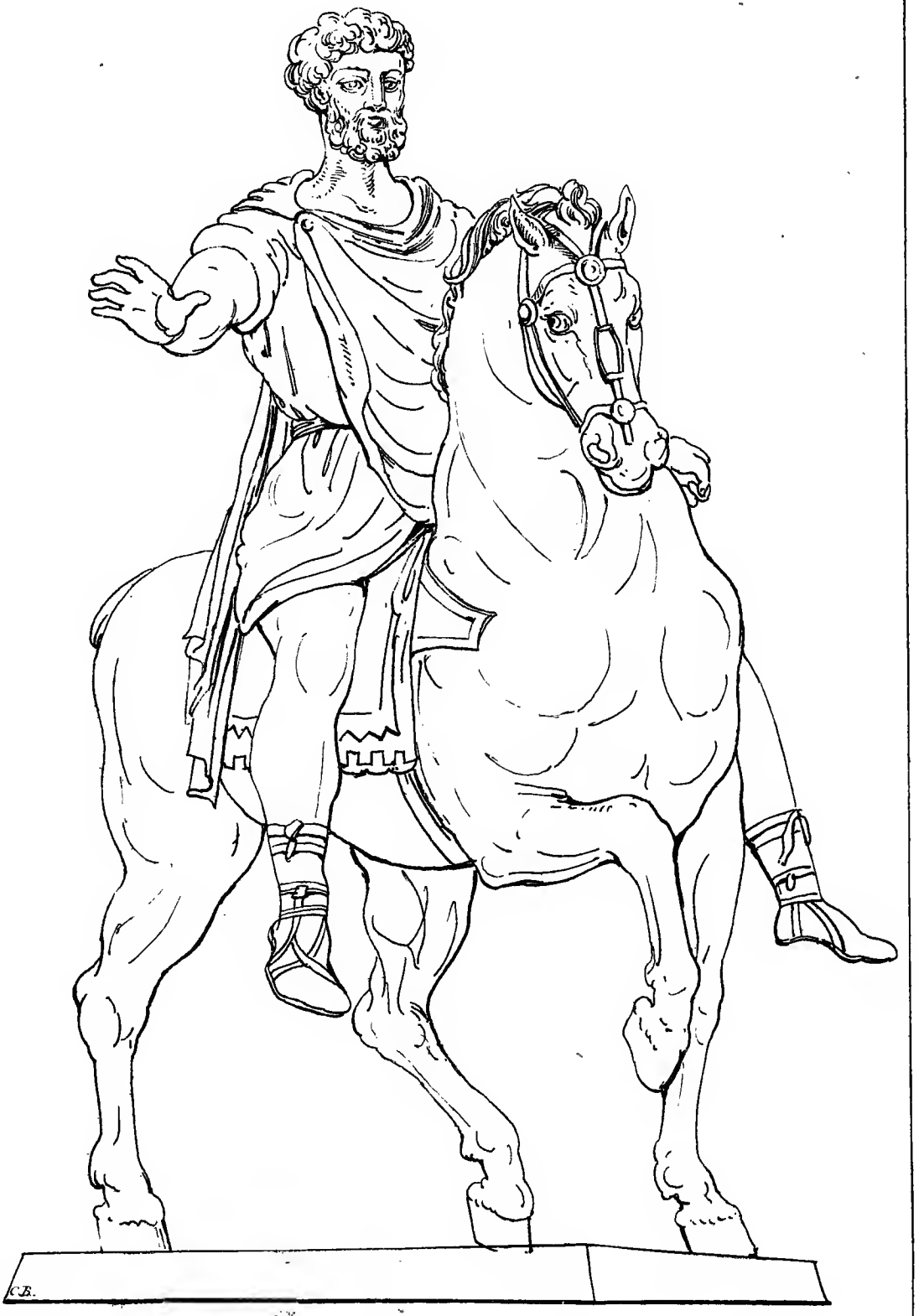
GREEK_ PAINTED VASE, III CENTURY, B. C.



R.C.B.

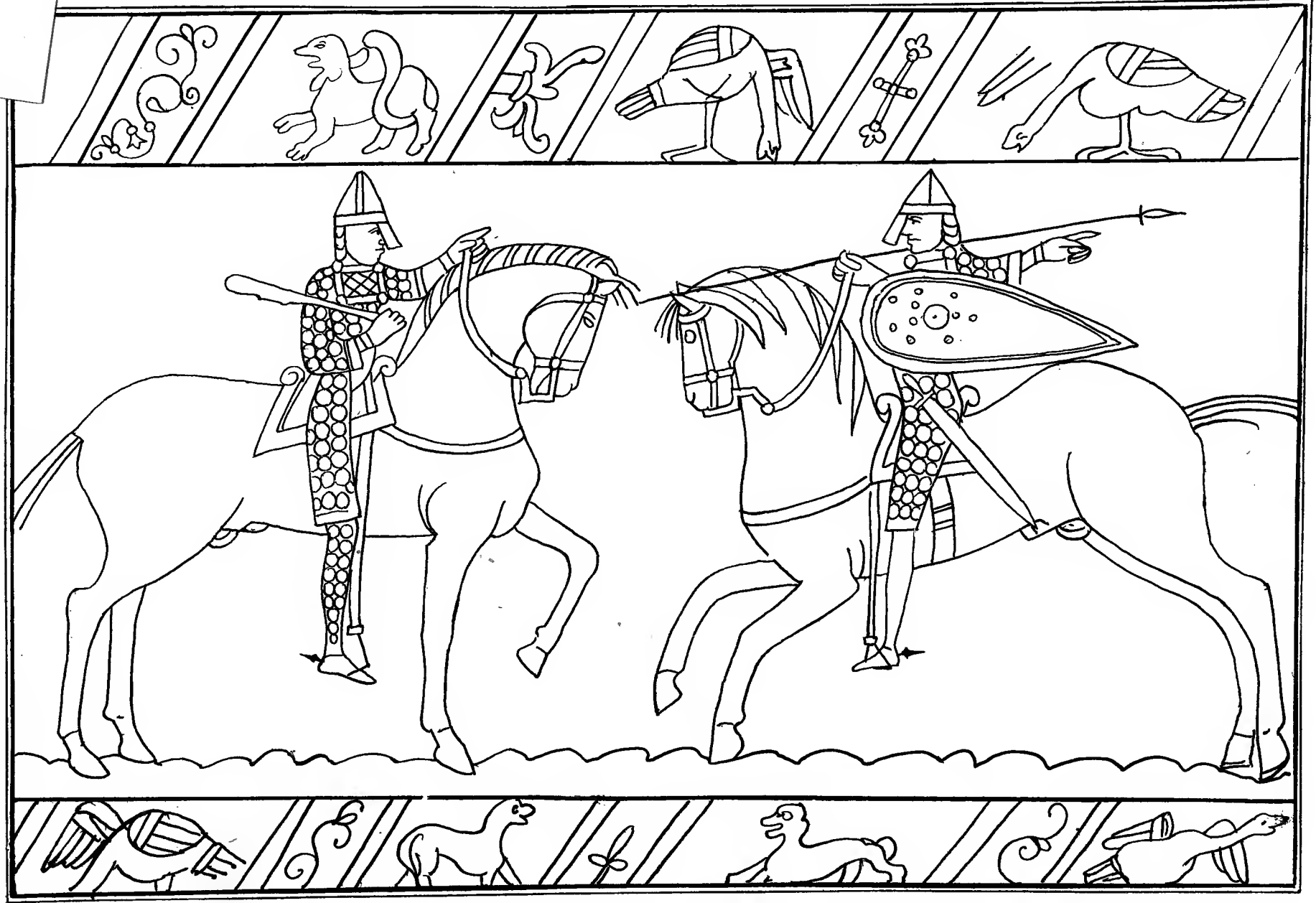
SARMATIAN — TRAJAN'S COLUMN, I CENTURY.

ROMAN _ TRAJANS' COLUMN, I CENTURY.



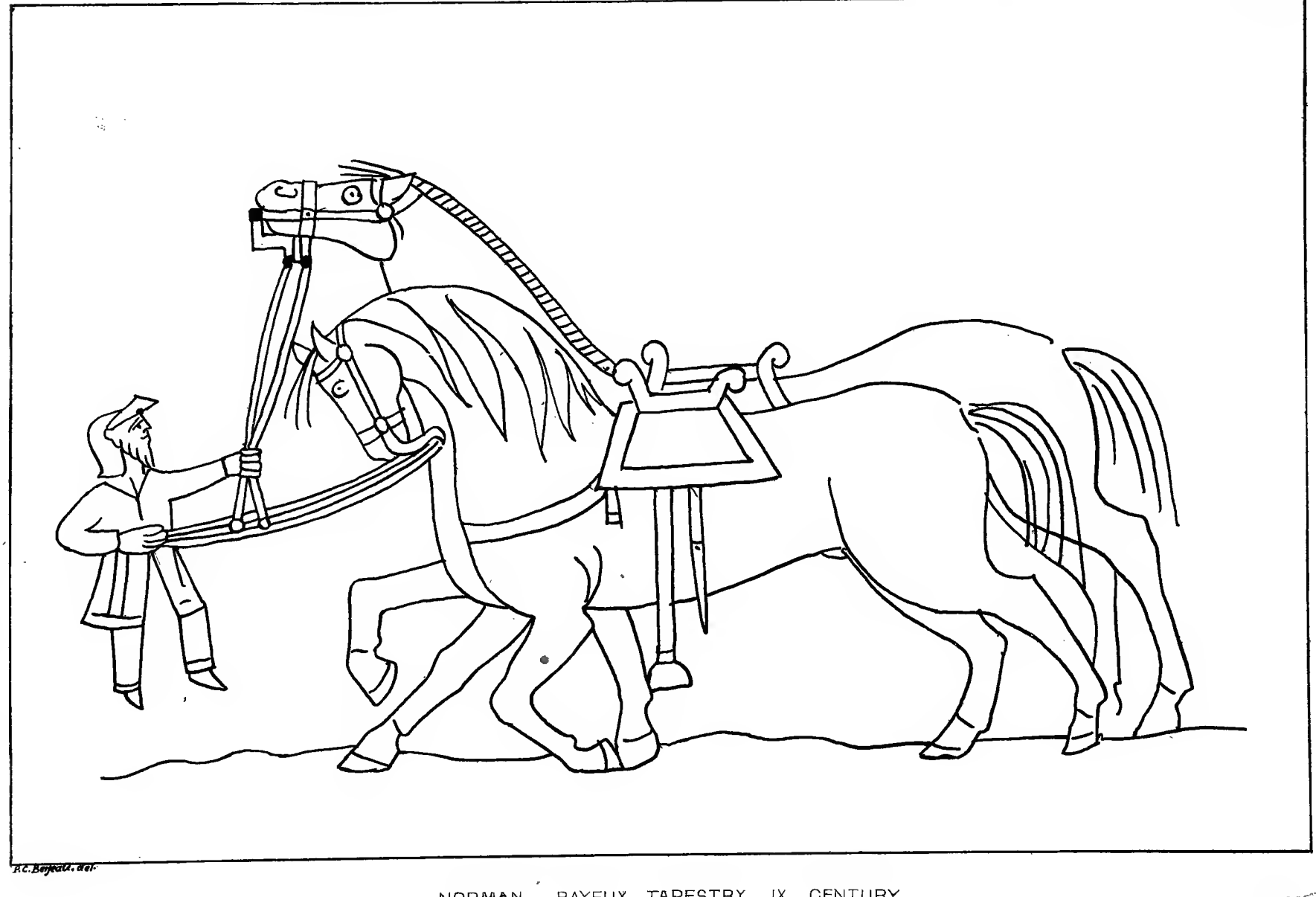
ROMAN _ STATUE OF M. AURELIUS, II CENTURY

BYZANTINE_ COLUMN OF THEODOSIUS, V CENTURY.

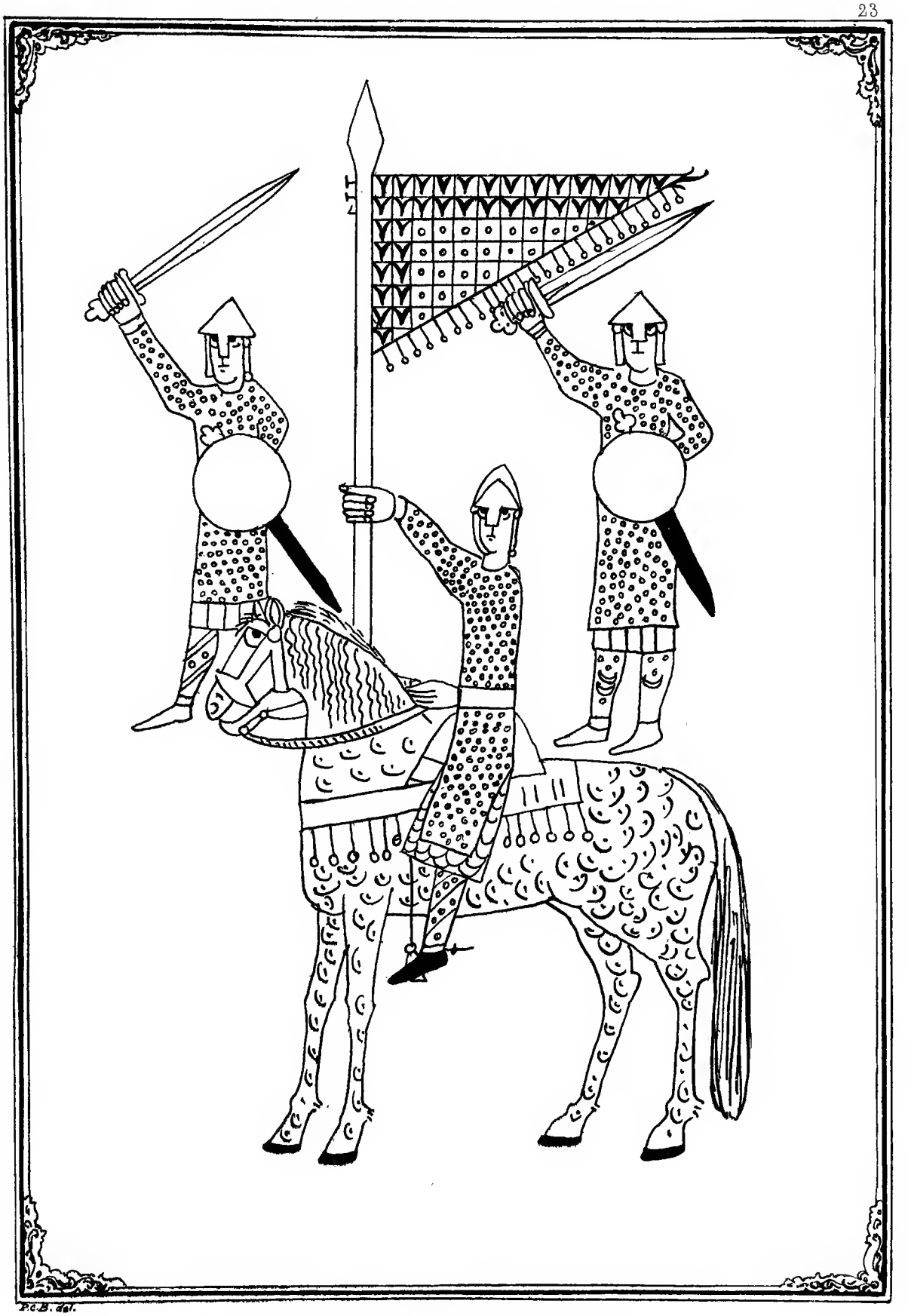


P.C.B.

NORMAN — BAYEUX TAPESTRY, IX CENTURY.

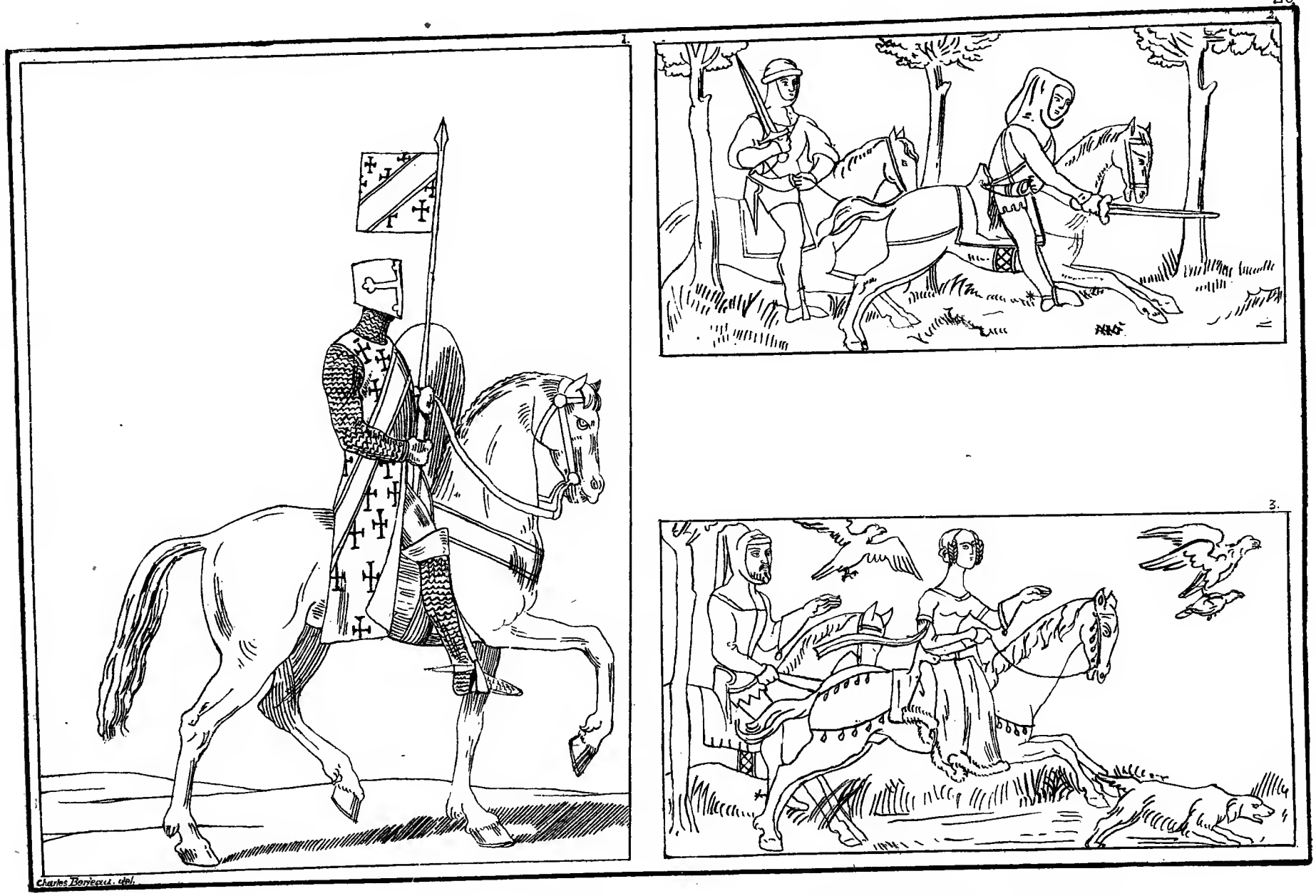


NORMAN – BAYEUX TAPESTRY, IX CENTURY.



SPANISH_ M. S. XI CENTURY

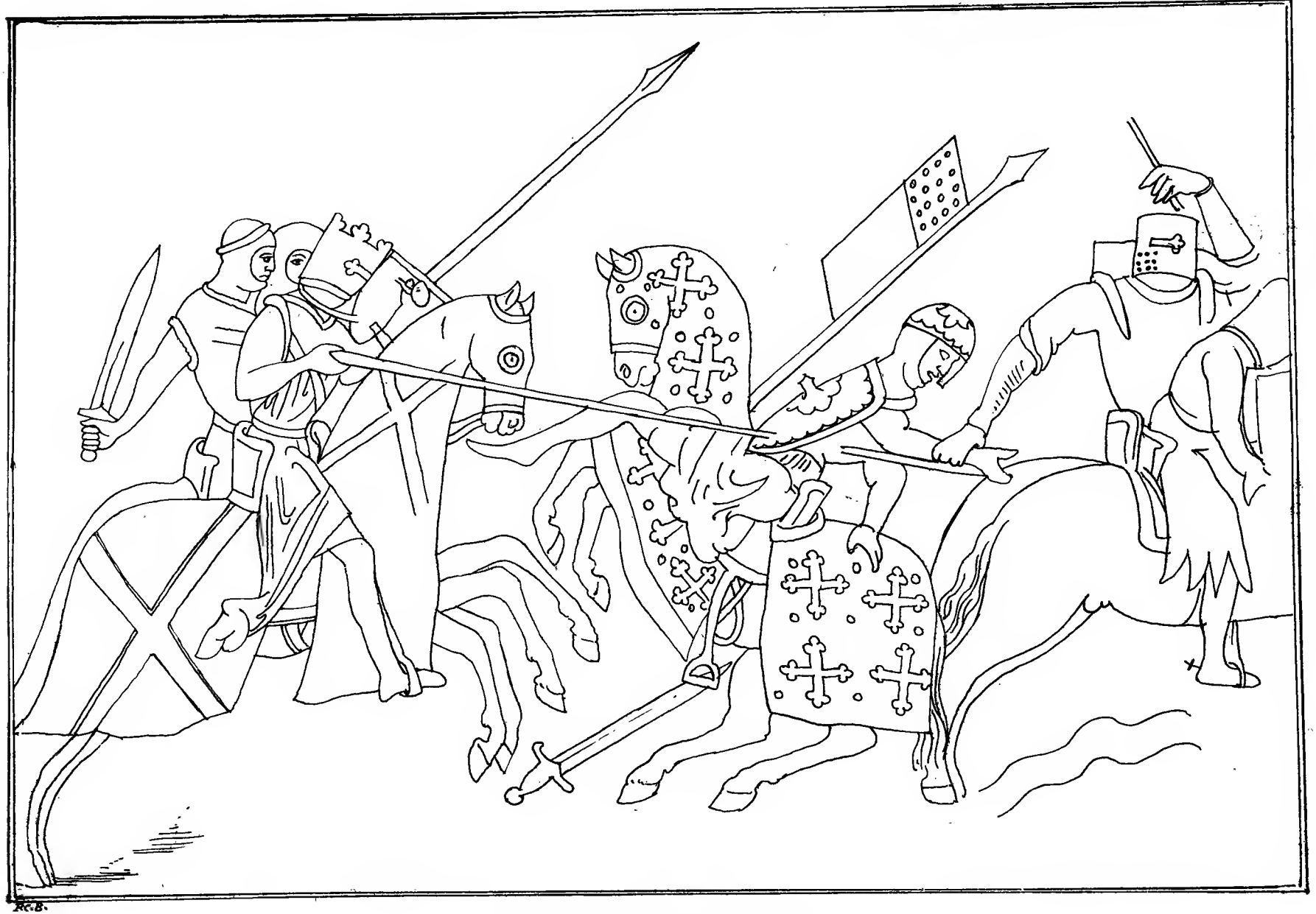
FRENCH_ ABBEY OF ST DENIS, XII CENTURY.



FRENCH — STAINED GLASS, CATHEDRAL OF CHARTRES.

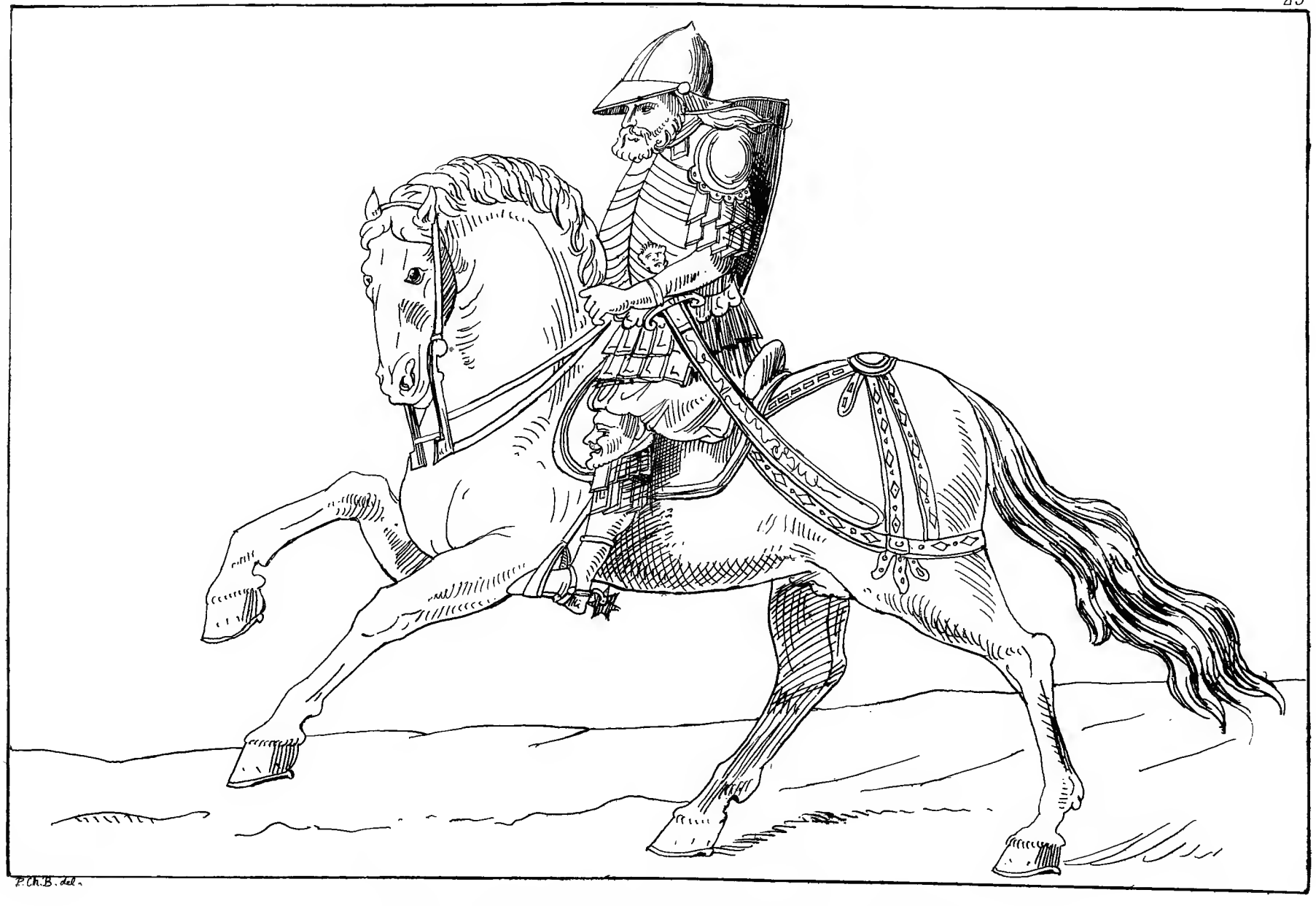
FRENCH — M. S. XIII CENTURY.

FRENCH — M. S. OF THE APOCALYPSE, XIII CENTURY.



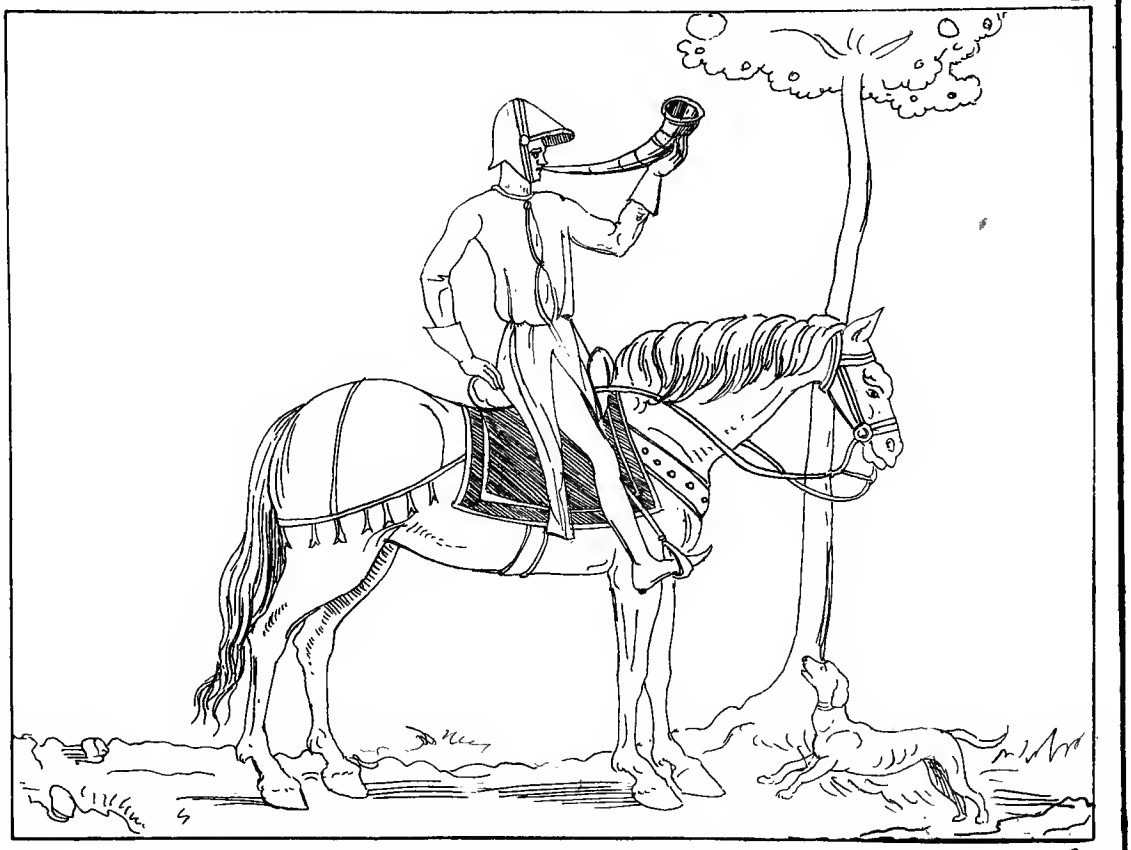
ENGLISH_ M. S. XIII. CENTURY.

ITALIAN— FRESCO PAINTING, CAMPO SANTO XIV CENTURY.



ITALIAN — FRESCO PAINTING, CAMPO SANTO, XIV CENTURY.

1.



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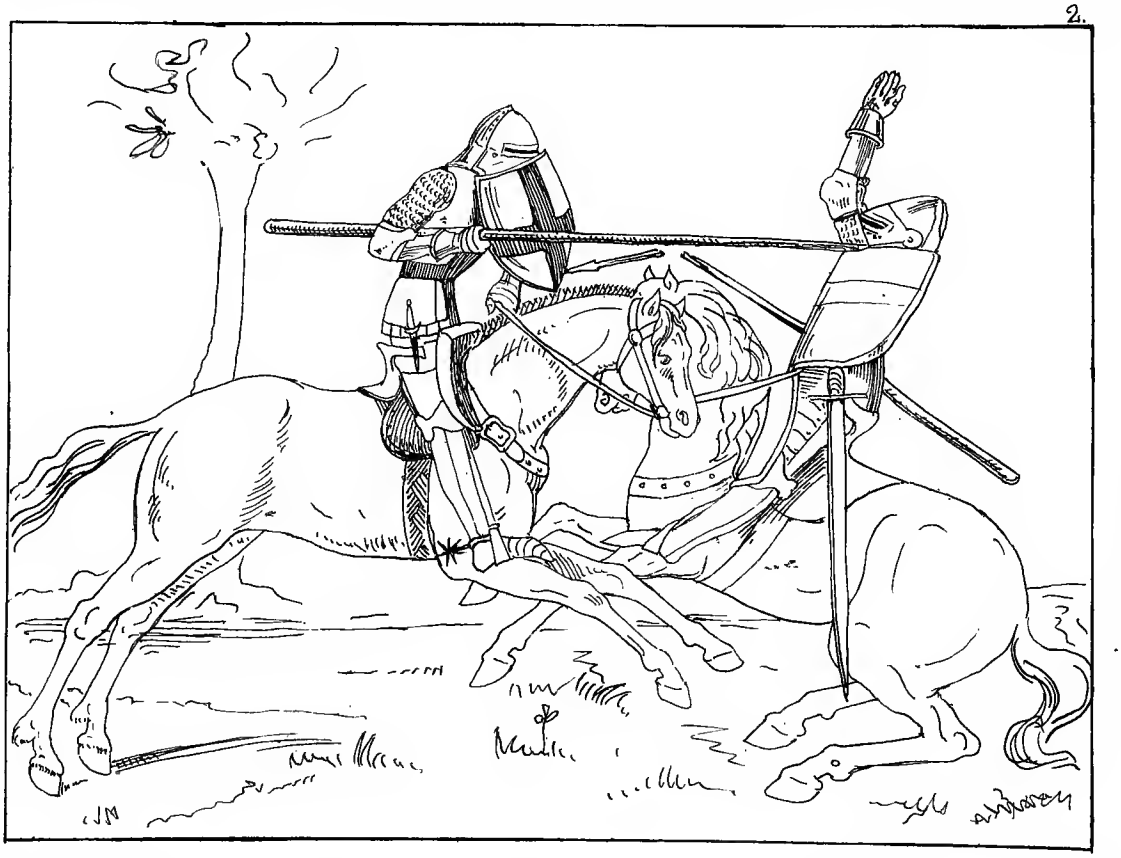
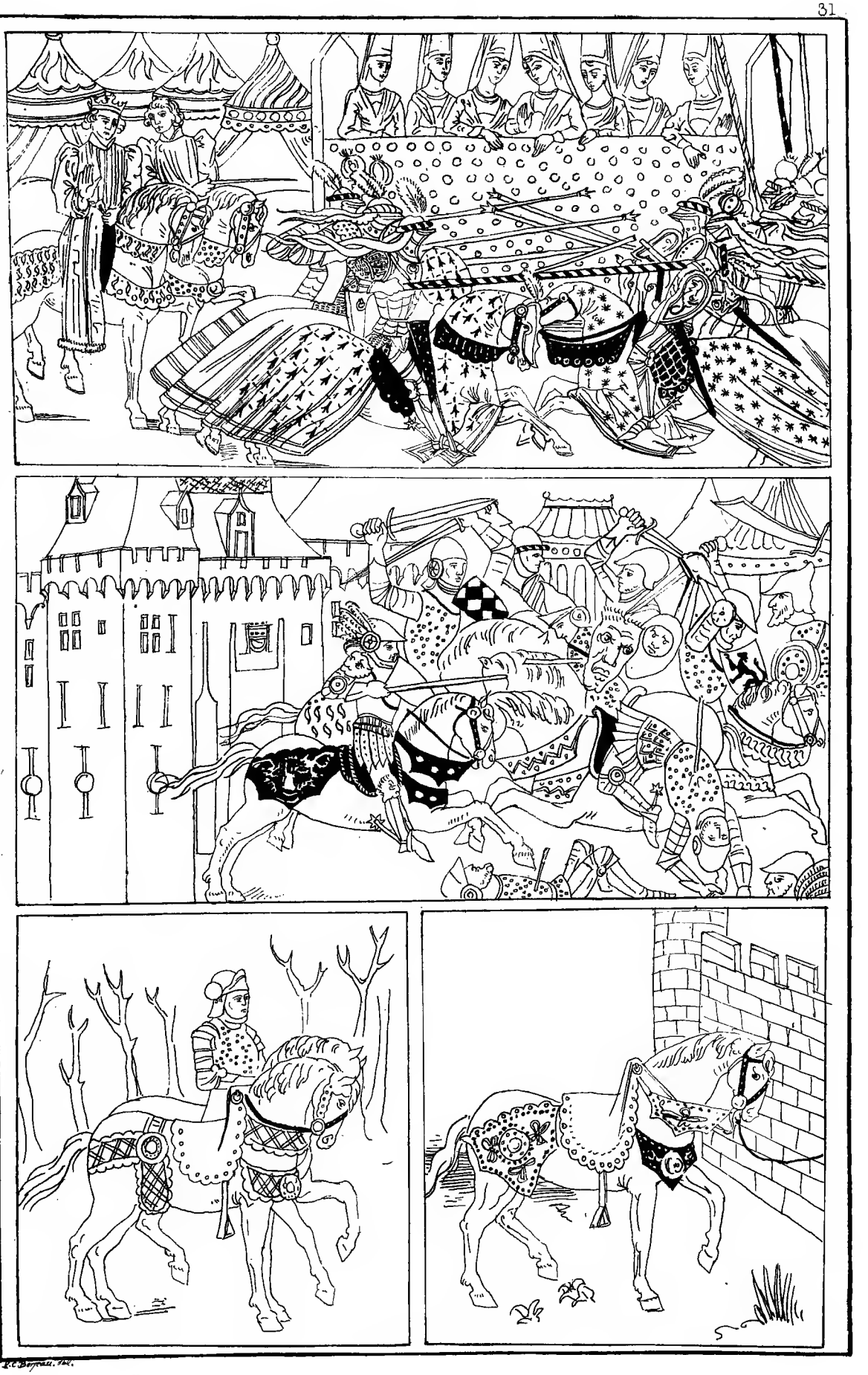
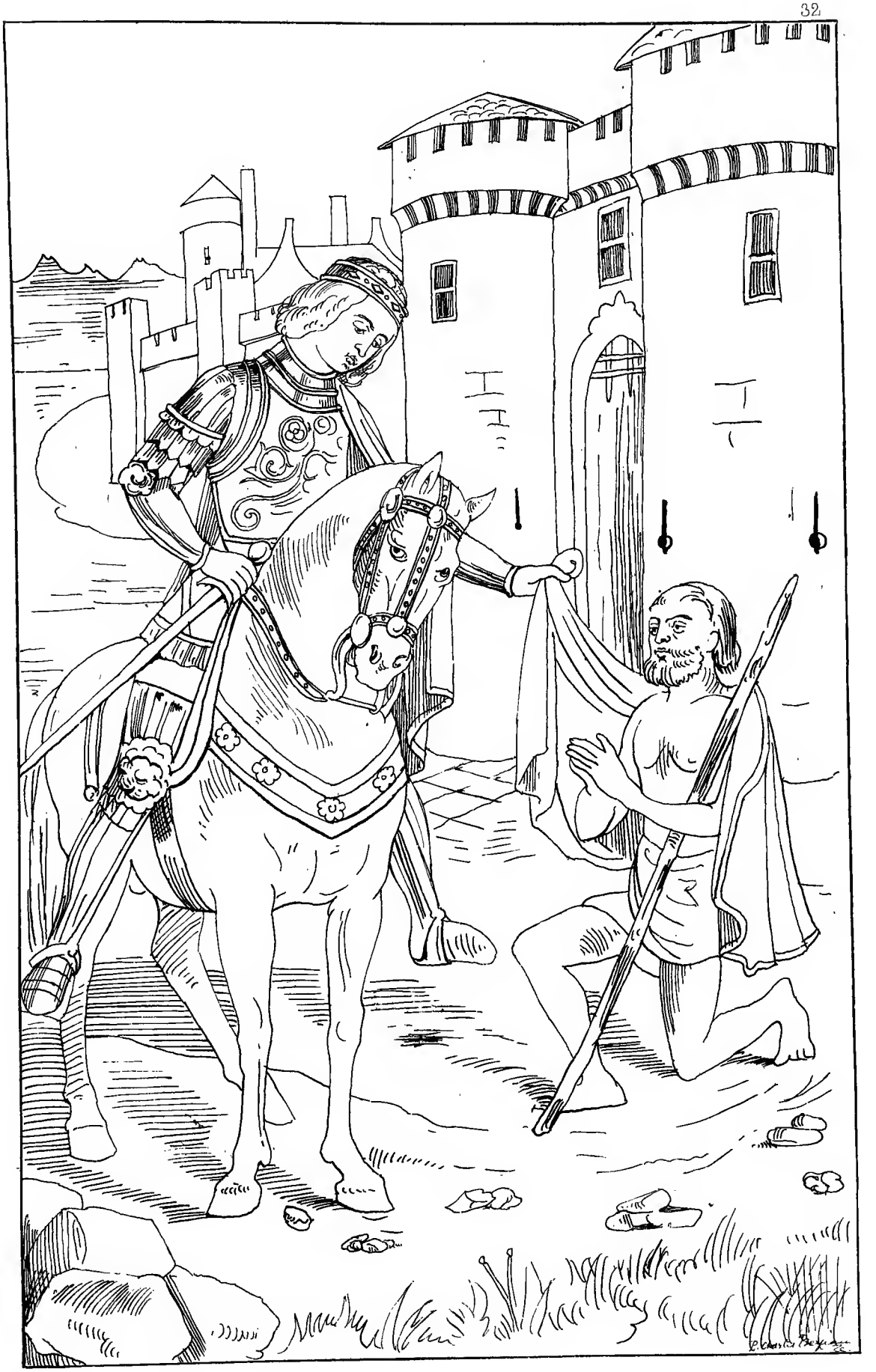


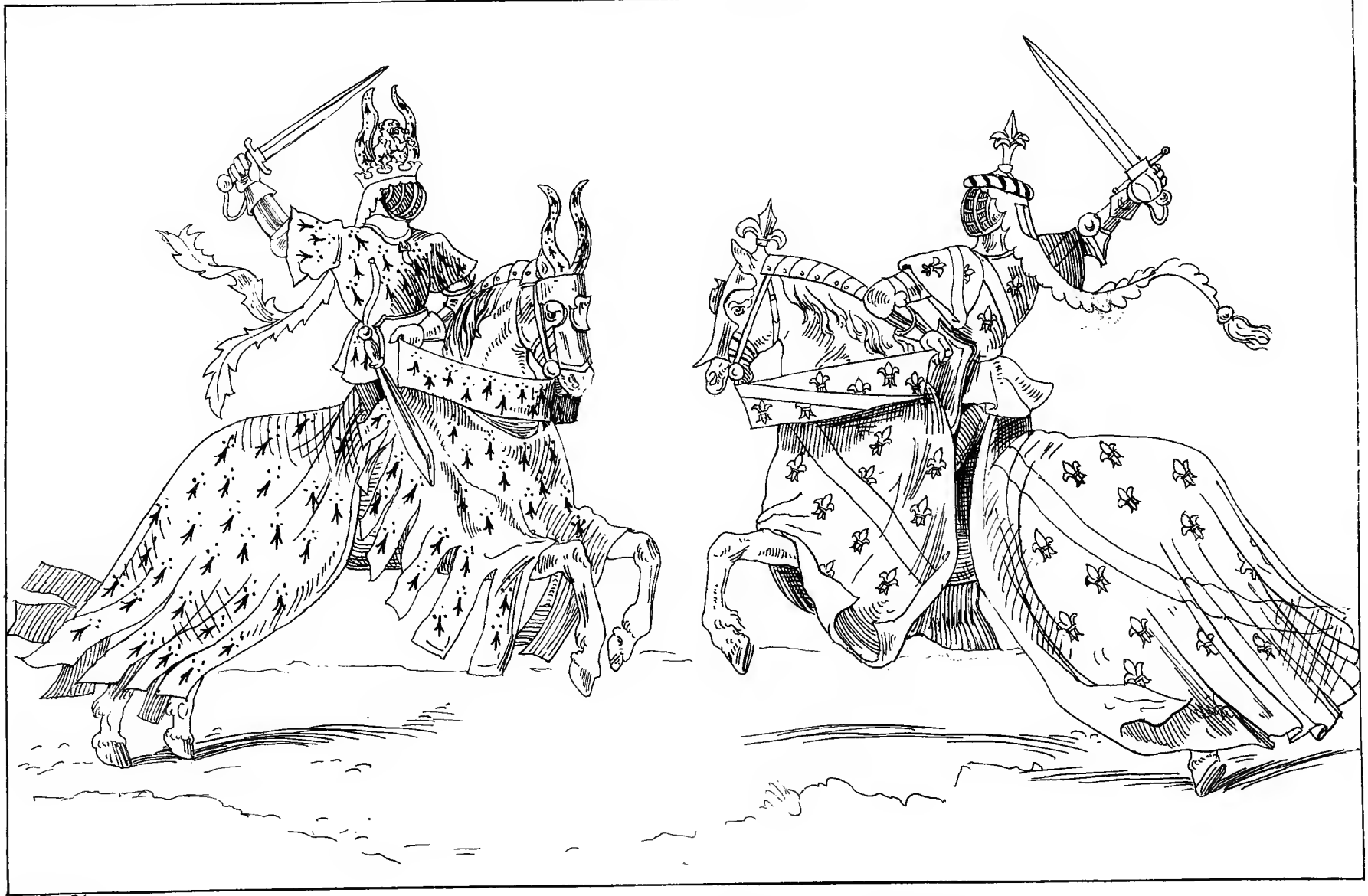
FRENCH. { 1. LANCELOT DU LAC. M. S. / 2. ROMAN DE TRISTAN. M. S } XIV CENTURY.



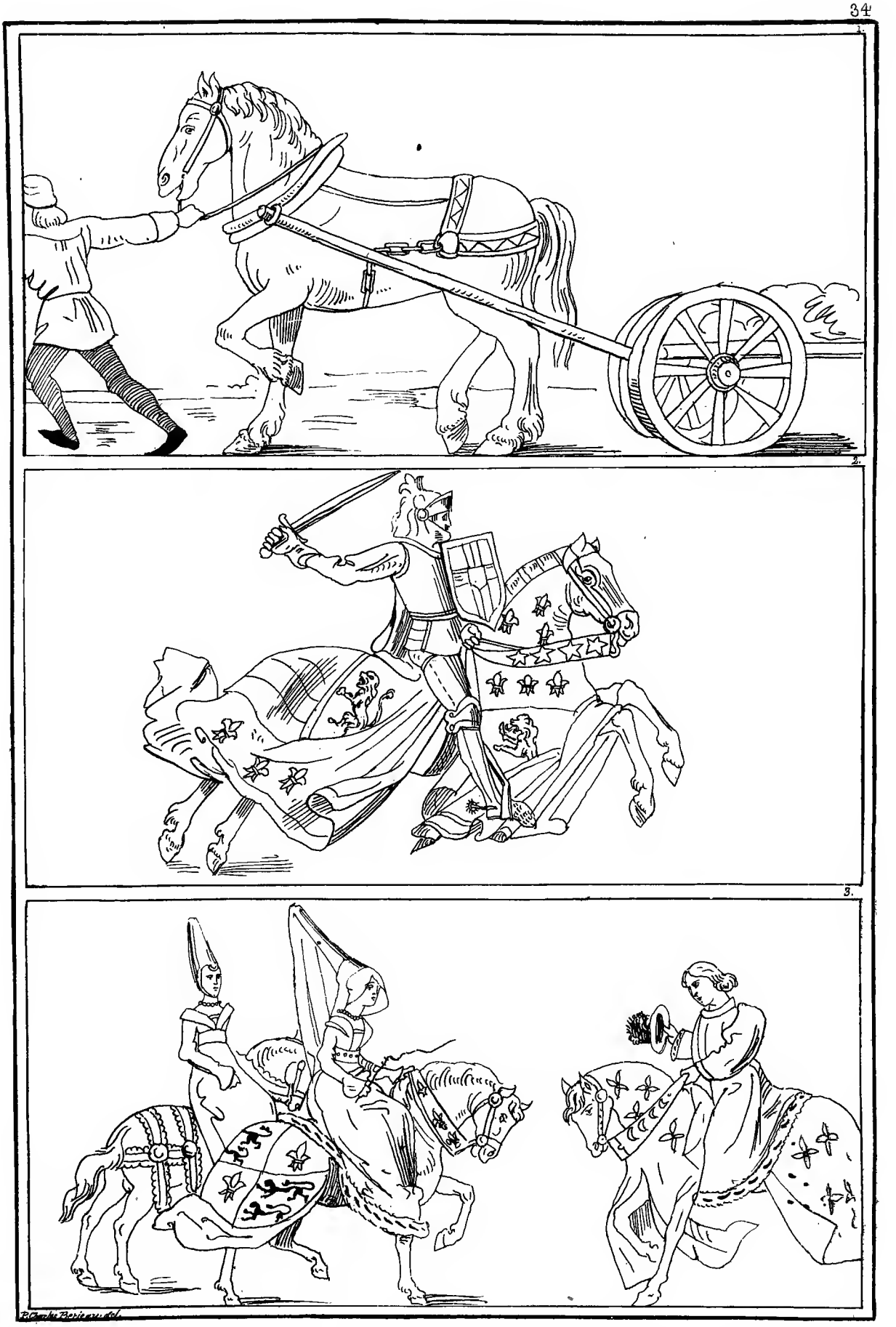
ENGLISH - ARTHUR OF LITTLE BRITAIN, M. S. XIV CENTURY.



FRENCH — HEURES D'ANNE DE BRETAGNE, M. S. XV CENTURY.



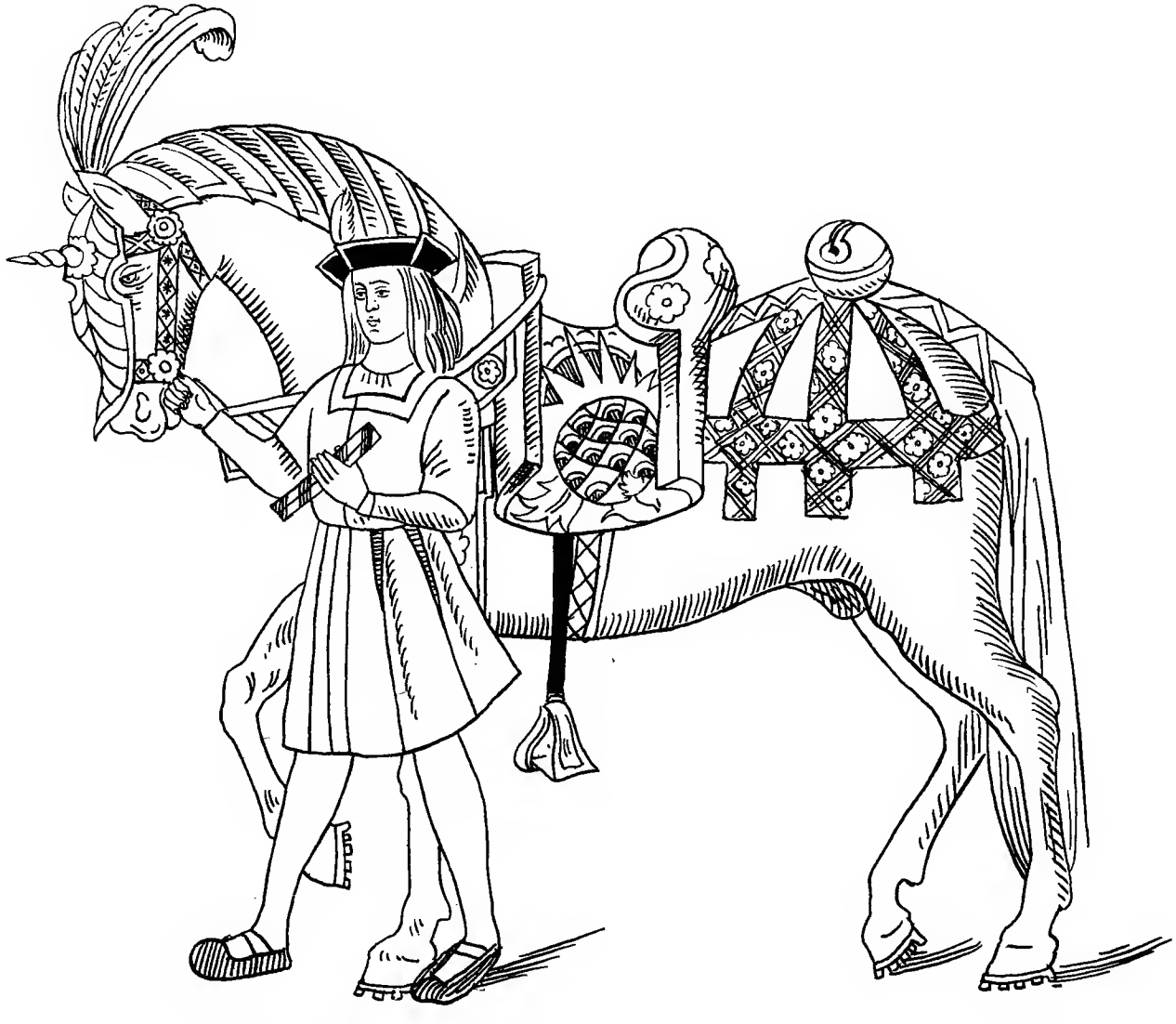
FRENCH — TOURNOIS DU ROI RENÉ, M. S. XV CENTURY.



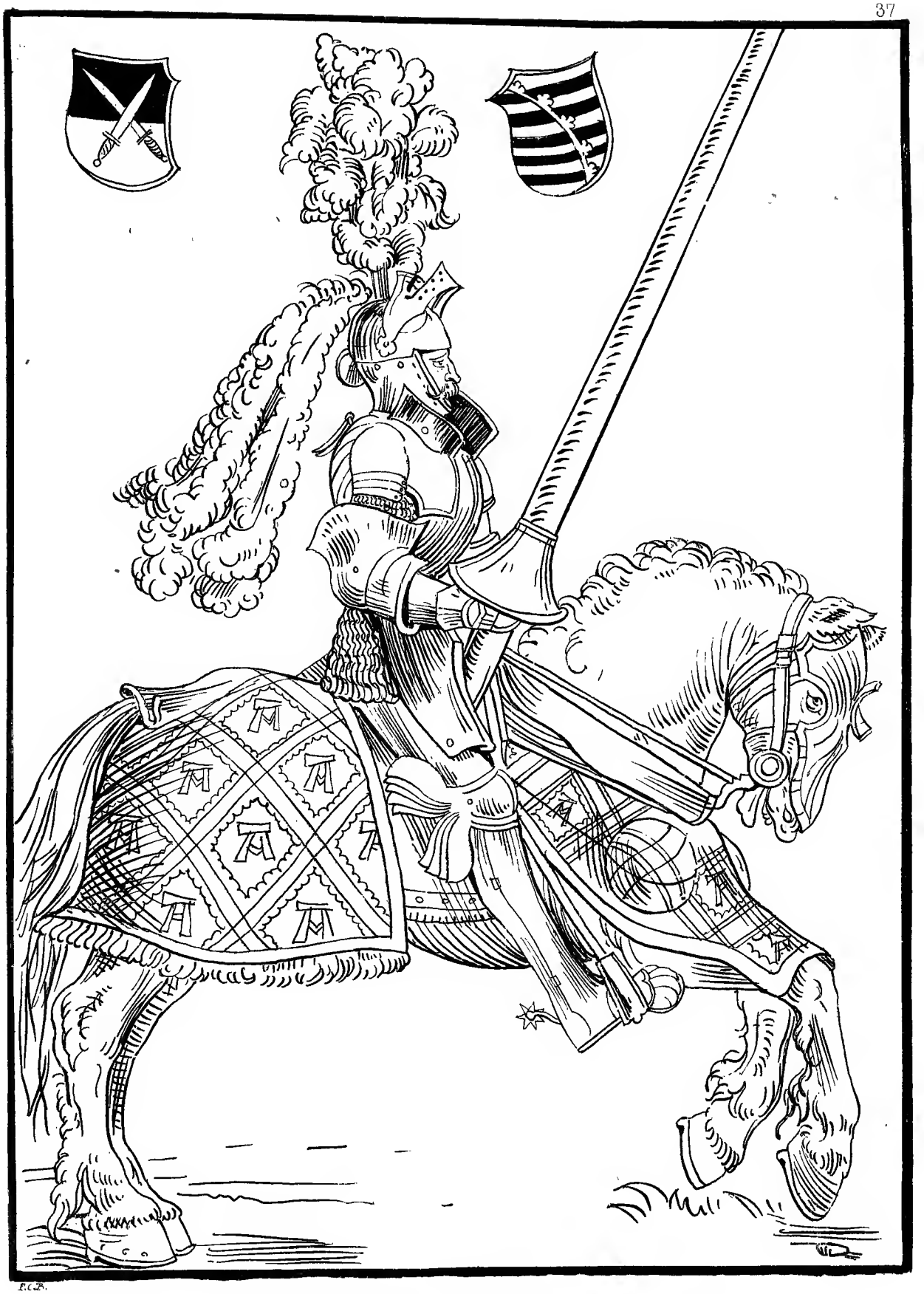
1, 3, FRENCH MS. S. 2. SEAL OF CHARLES LE TÉMERAIRE, XV CENTURY.

P.C.B.

EARLY ITALIAN MASTERS. XV CENTURY.

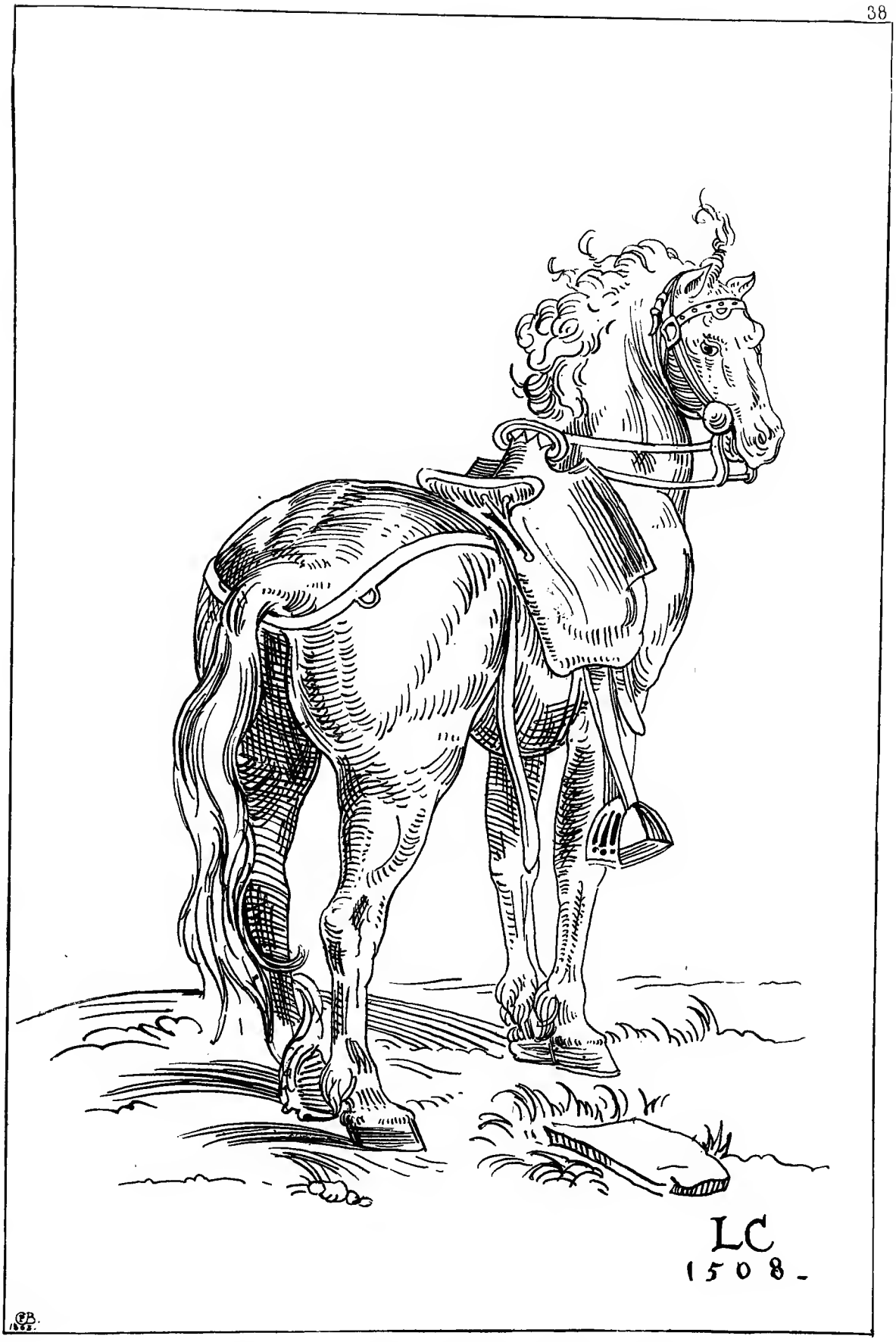


ENGLISH _ TOURNAMENT ROLL. XVI CENTURY.



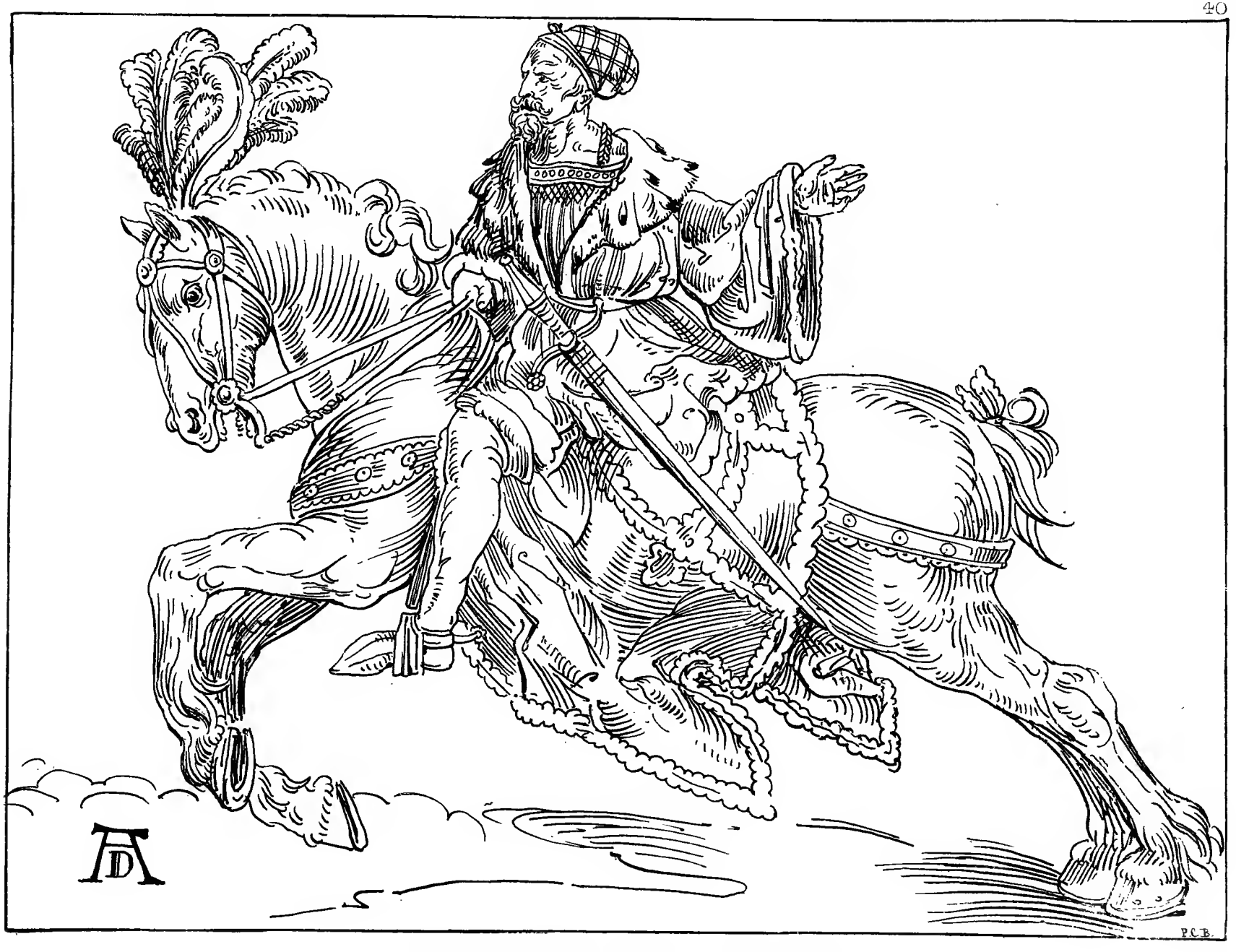
E.C.B.

GERMAN. LUCAS CRANACH, 1472 – 1553.

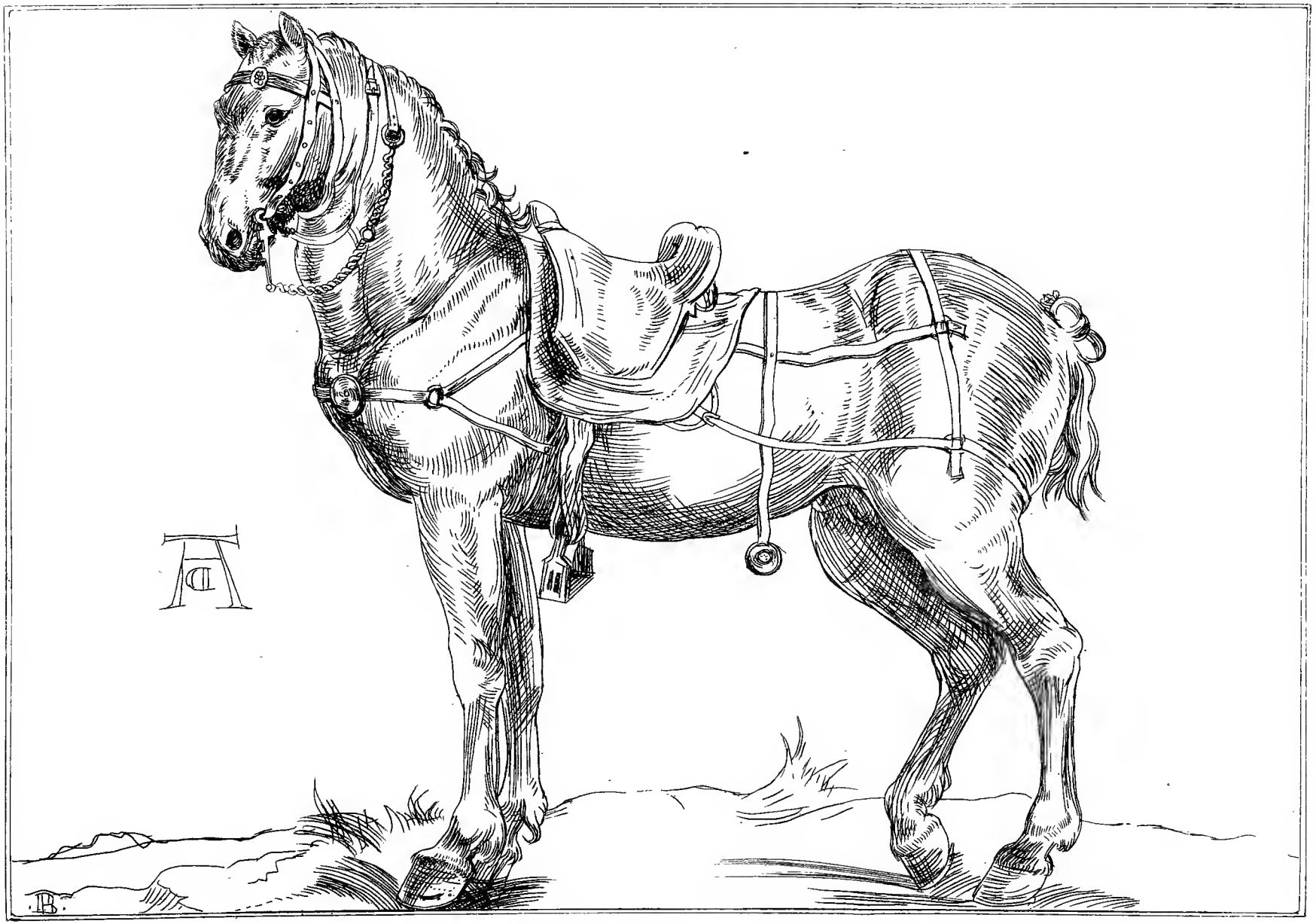


GERMAN_ LUCAS CRANACH, 1472 – 1553.

ALBERT DURER, 1505

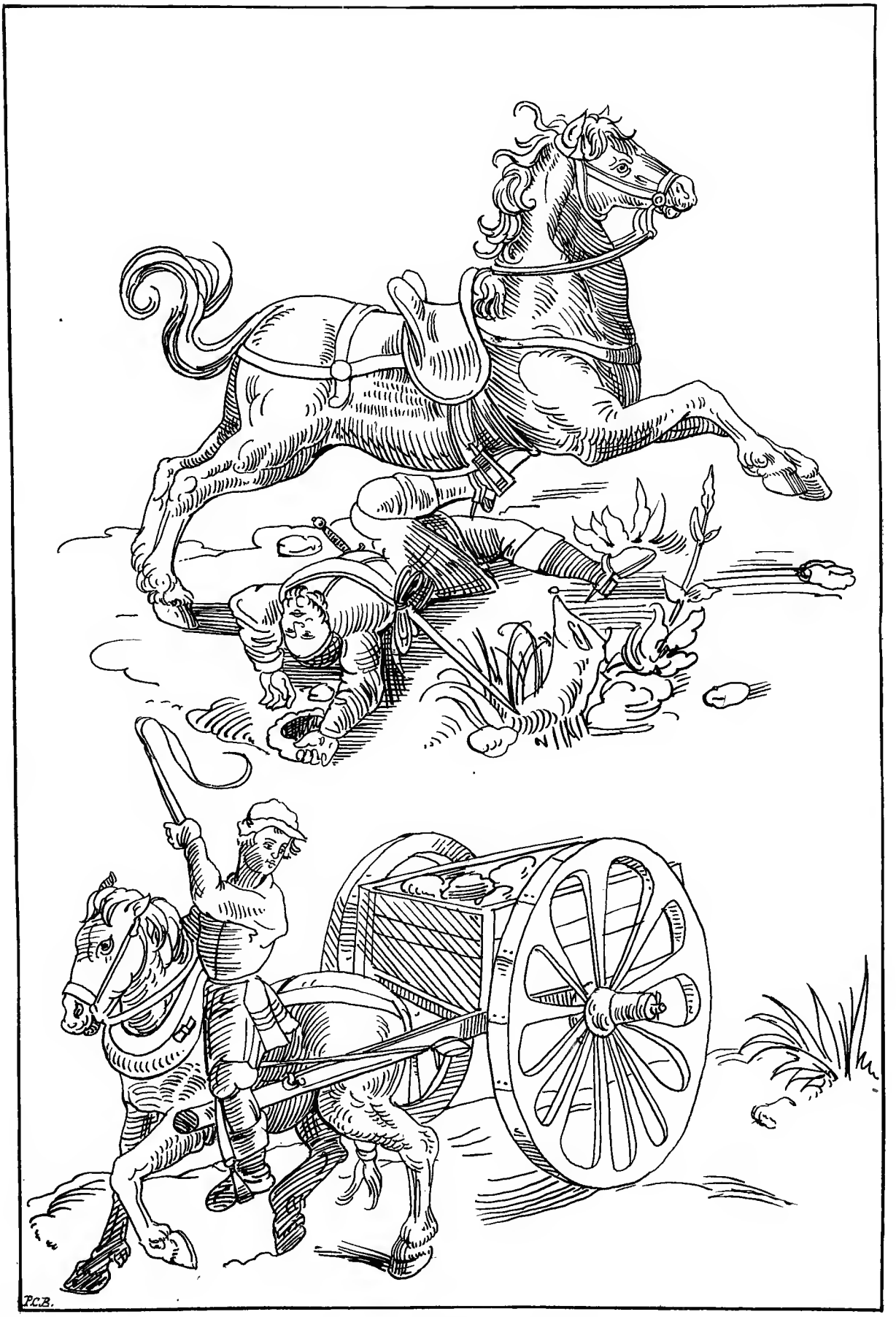


GERMAN _ ALBERT DURER. - 1471 – 1528.

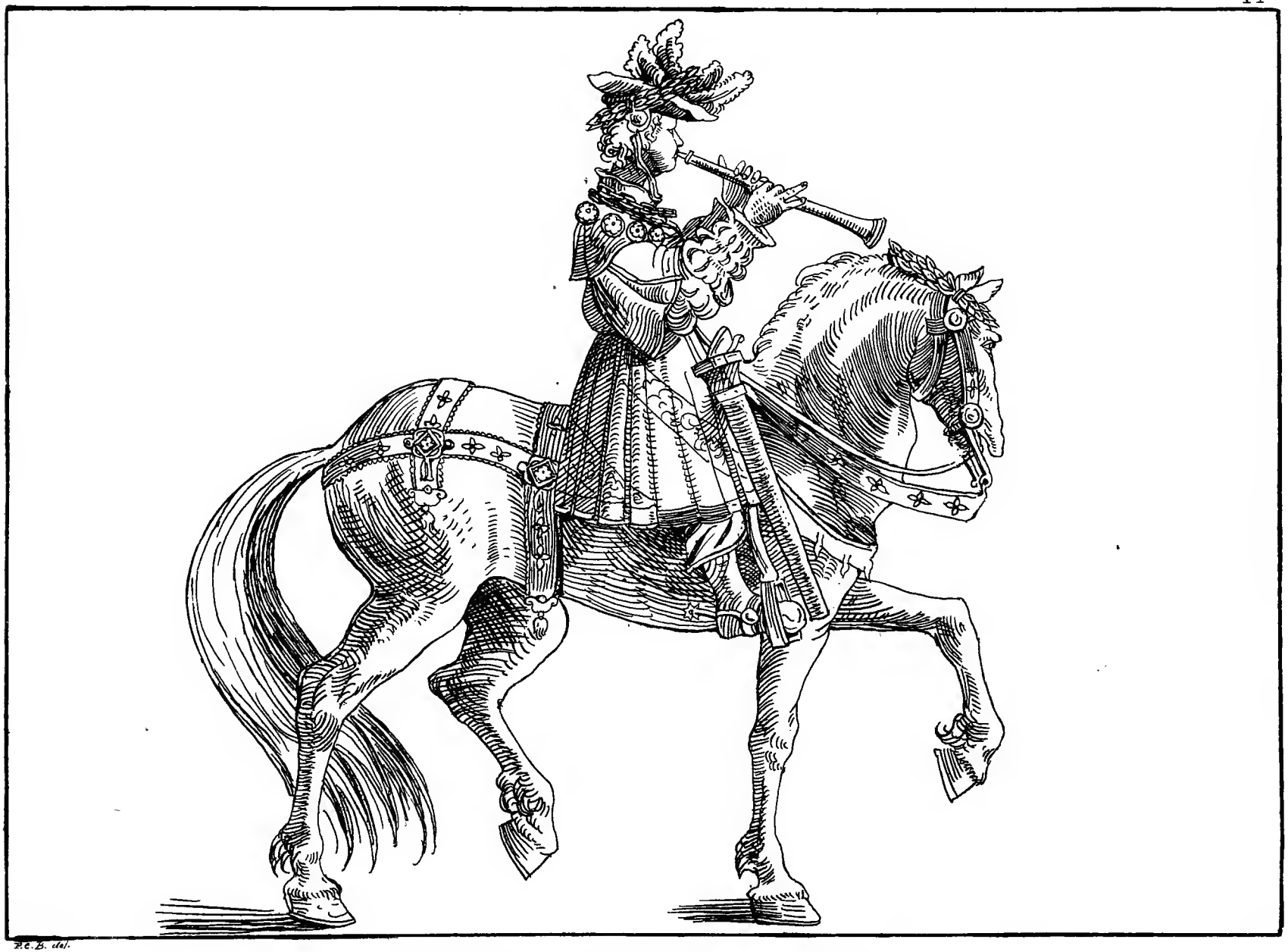


ALBERT DURER, 1471 – 1528

GERMAN_ H. BURGKMAIR, 1473 — 1529.



GERMAN_ H. BURGKMAIR, 1473 – 1529.

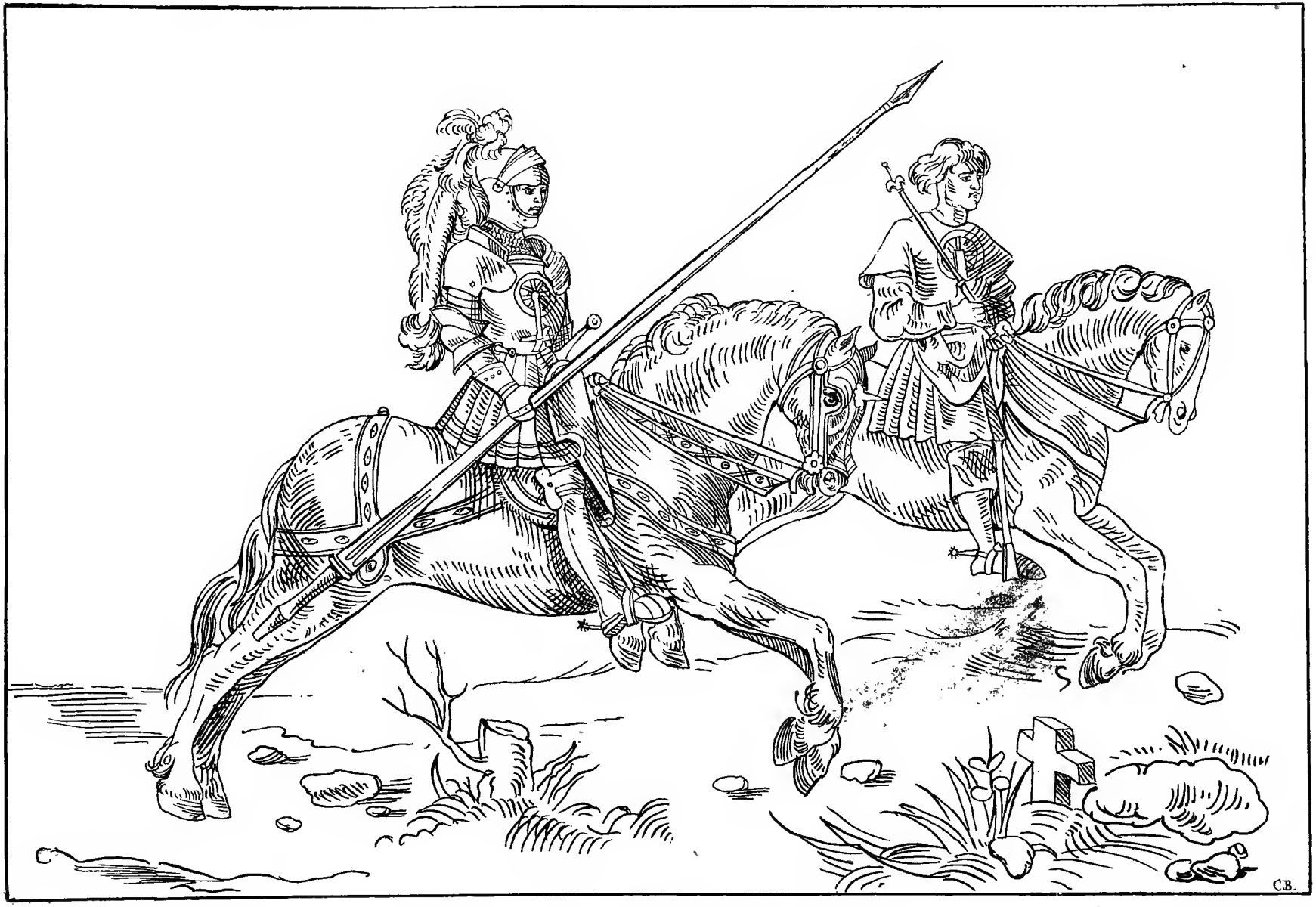


GERMAN — H. BURGKMAIR, 1473 — 1529.

P.C.B.

GERMAN — H. BURGKMAIR, 1473 — 1529.

GERMAN _ HANS BURGKMAIR, 1473 – 152

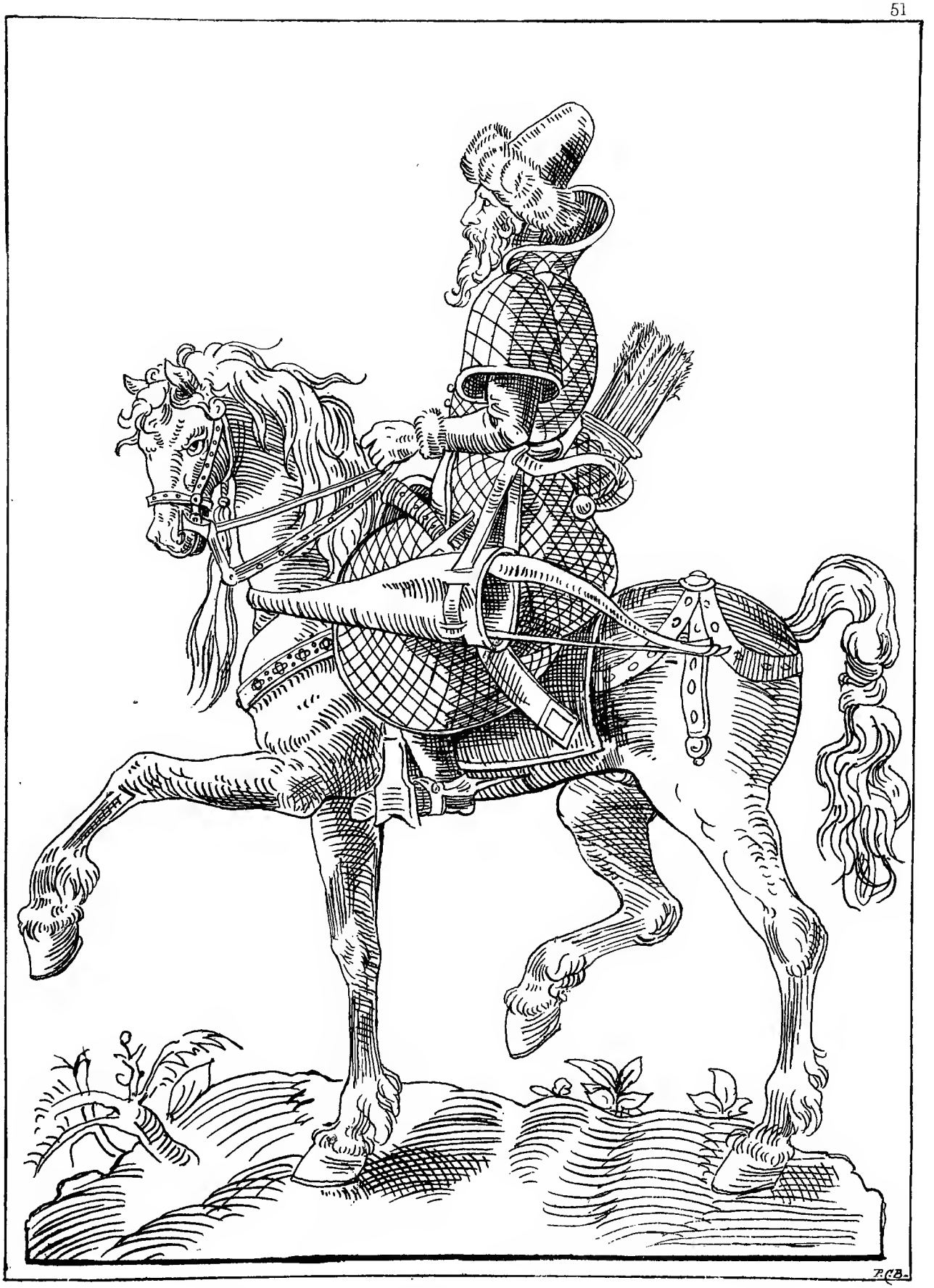


GERMAN — HANS SCHAUEFLEIN, 1490 – 1540.

GERMAN _ HANS SCHAUEFLEIN, 1490— 1540.

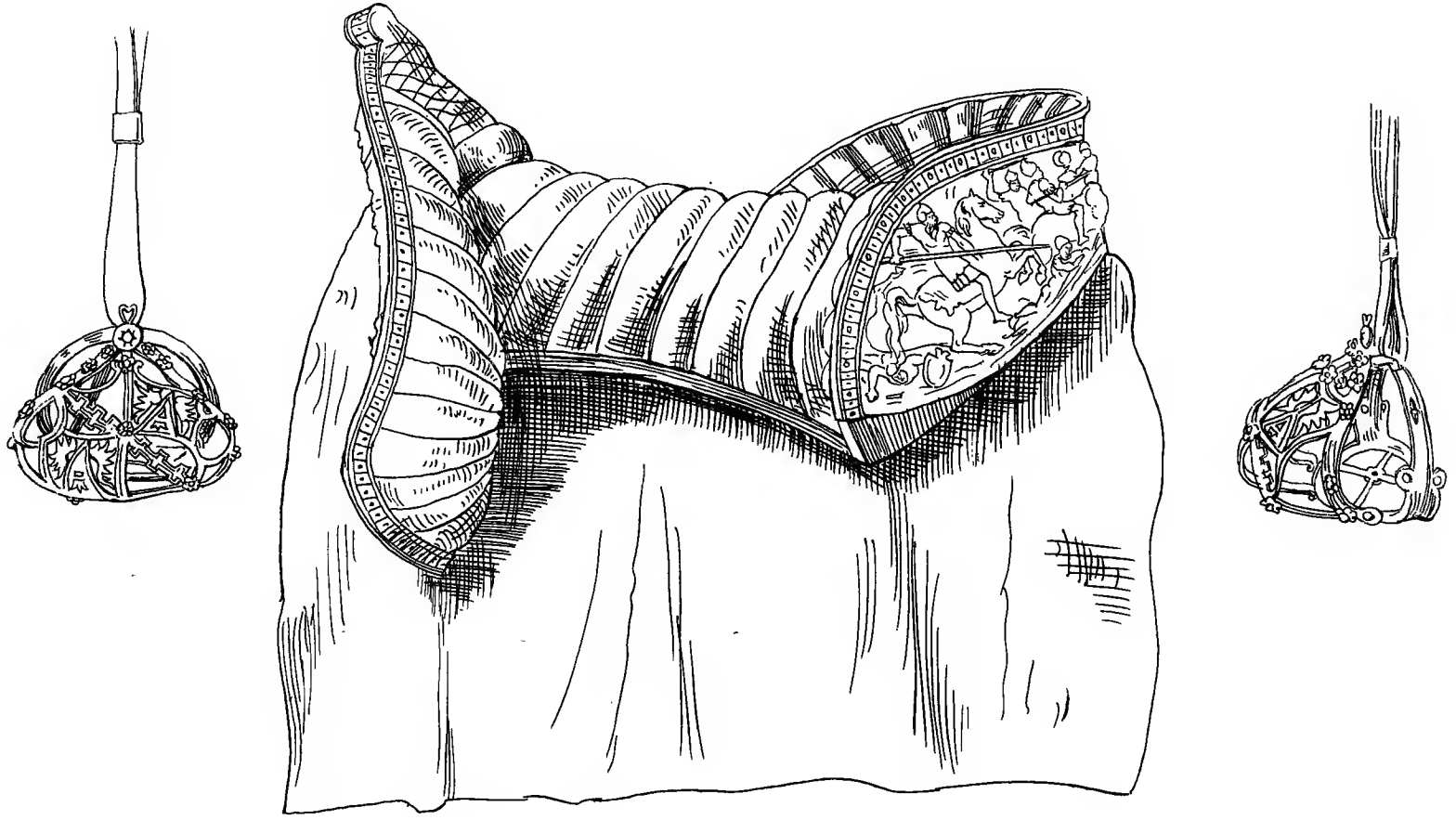
GERMAN_ HANS SCHAUEFLEIN, 1490—1540.

ENGLISH_ GUY, EARL OF WARWICKE, XVI CENTURY.



GERMAN — HANS WEIGHT — XVI CENTURY

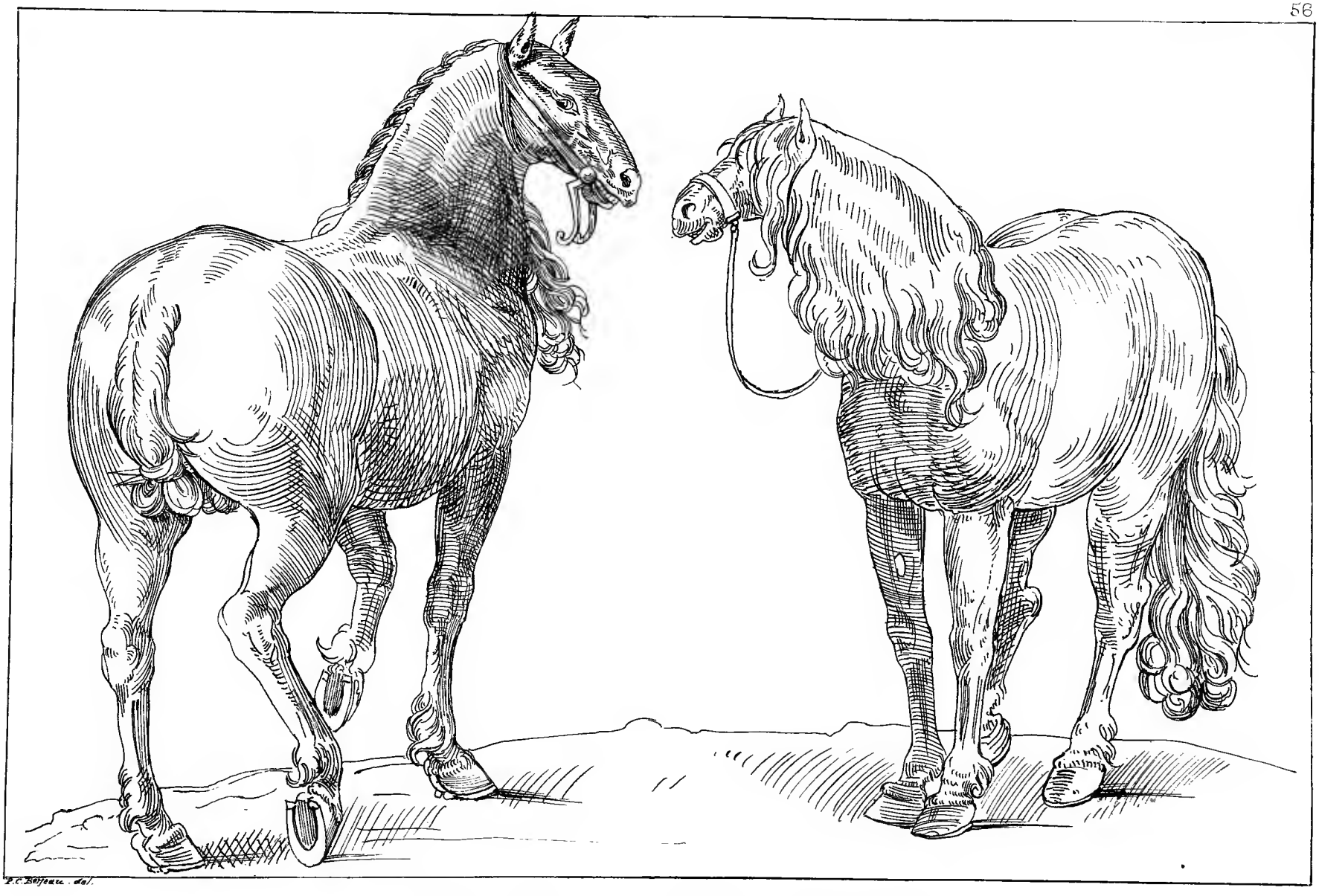
GERMAN.. HANS WEIGEL, XVI CENTURY.



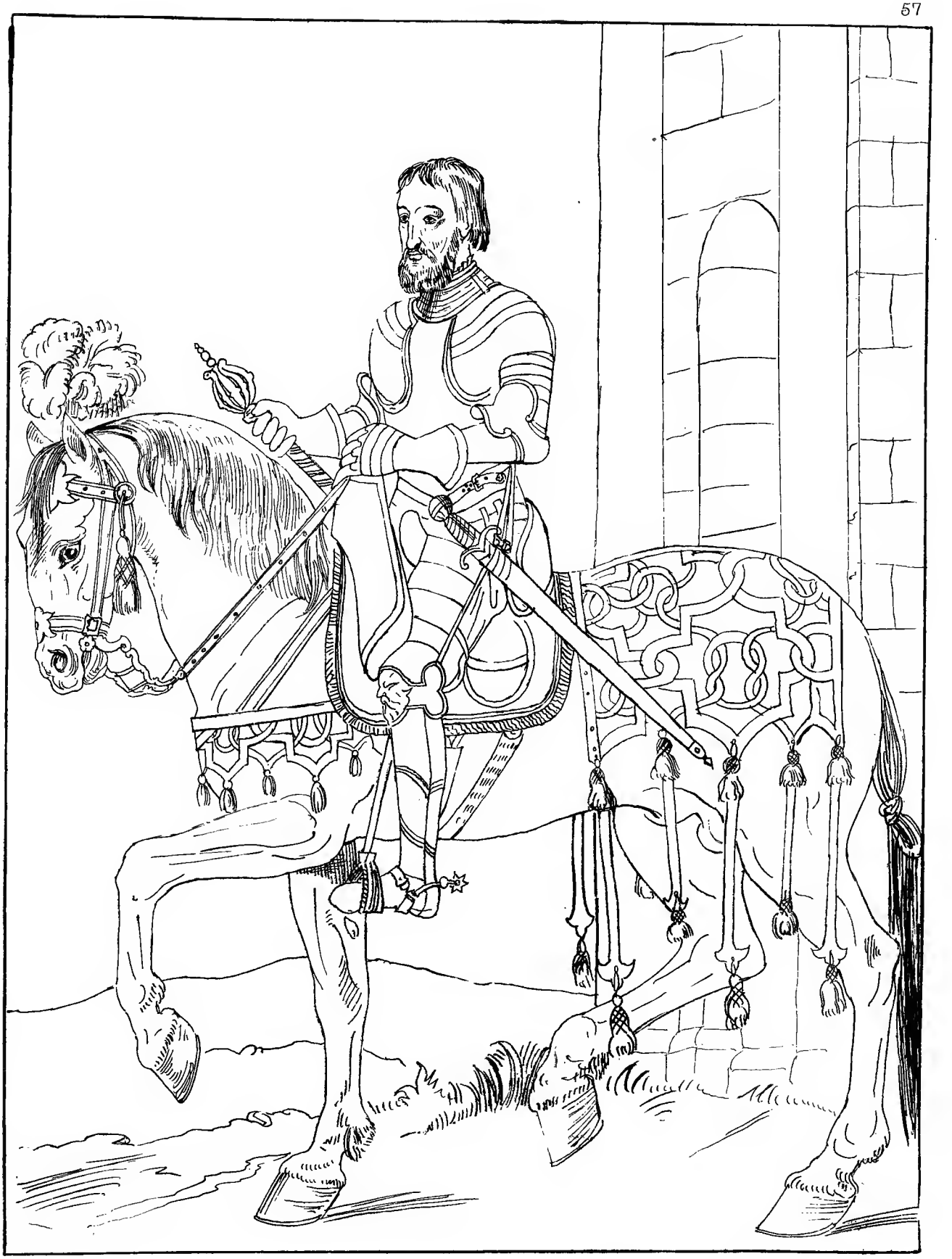
GERMAN — SADDLE & STIRRUPS, XVI CENTURY.

DUTCH — LUCAS VAN LEYDEN, 1516.

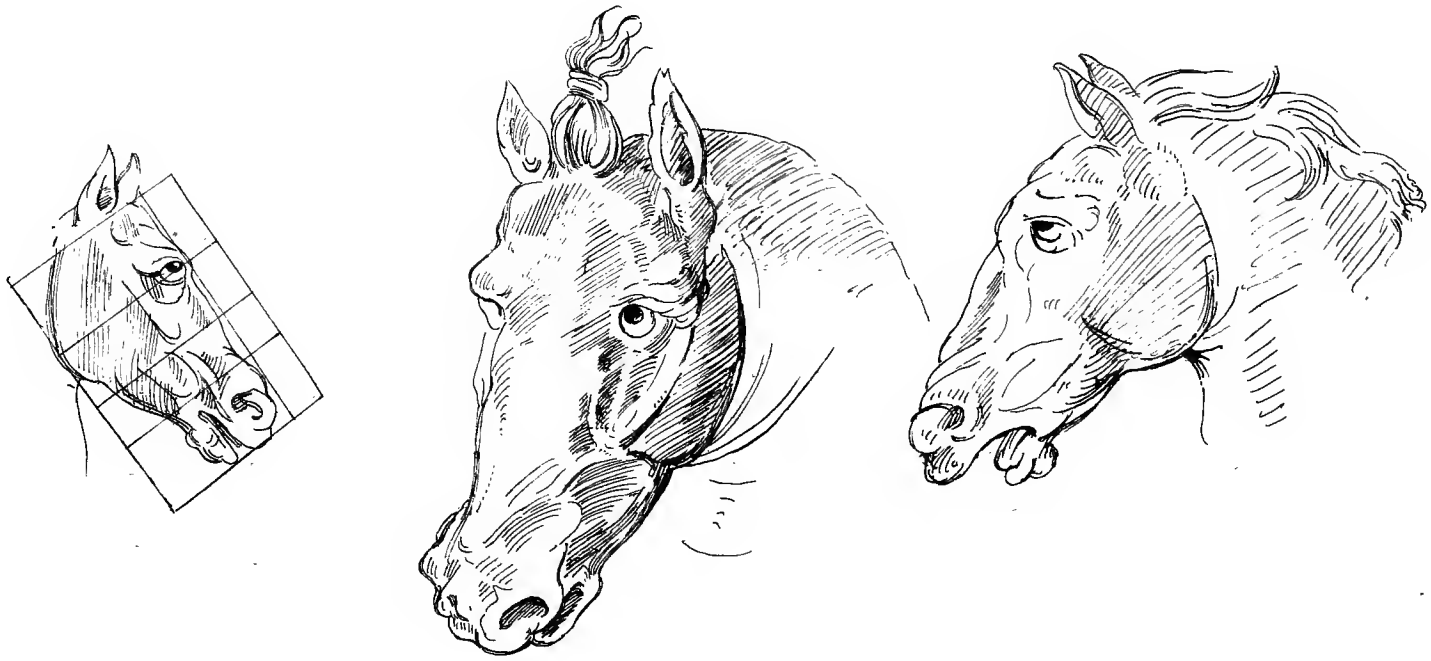
GERMAN — JOST AMMAN, 1539 — 1591.



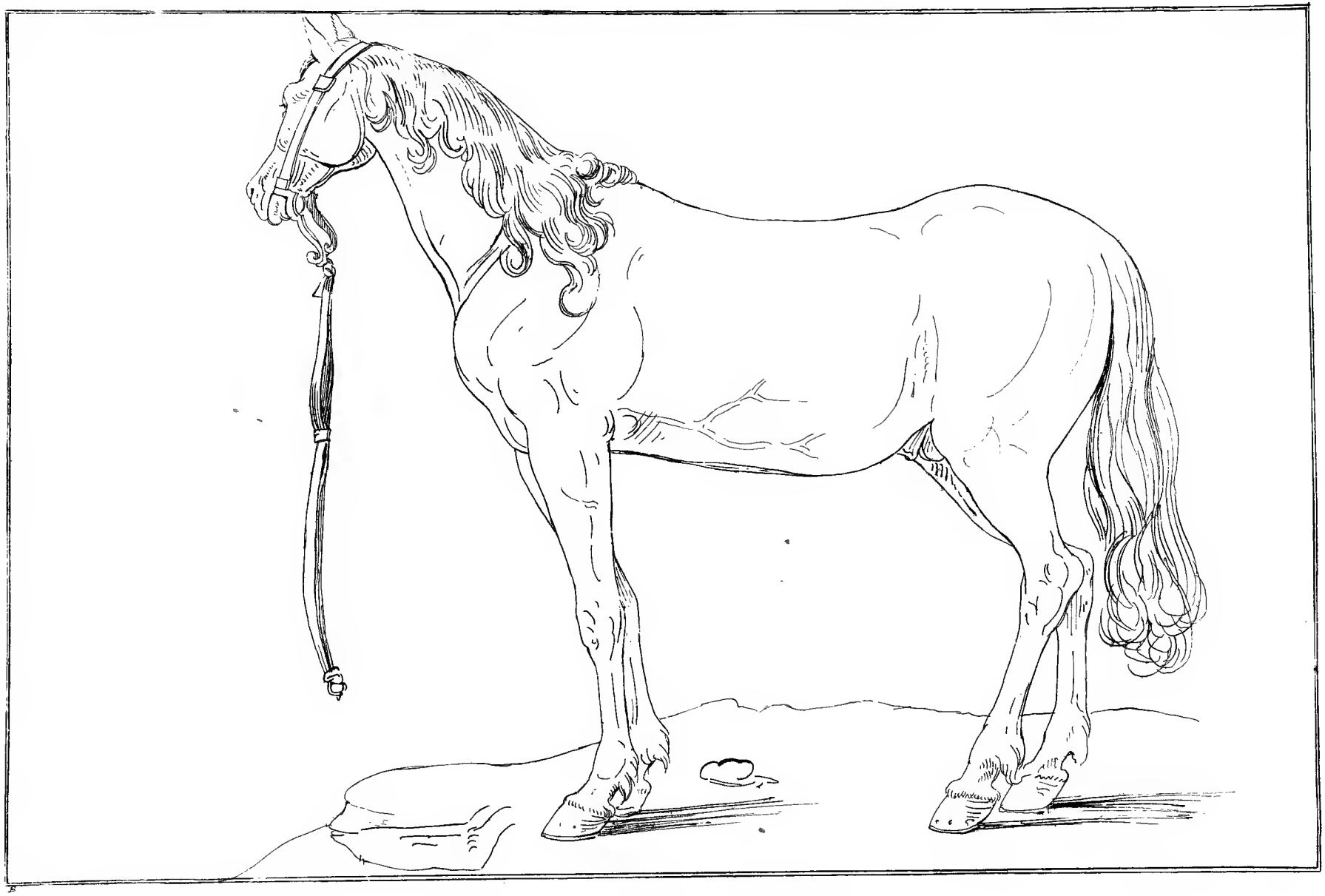
ROMAN HORSES_ J. STRADANUS, XVI CENTURY.



FRENCH _ FRANCIS 1ST BY JANET, 1516 — 1560.



ITALIAN — LEONARDO DA VINCI, 1452 — 1520.



J. VAN DER STRAAT, XVI CENTURY.

MARTIN ZESSINGER, 1501.